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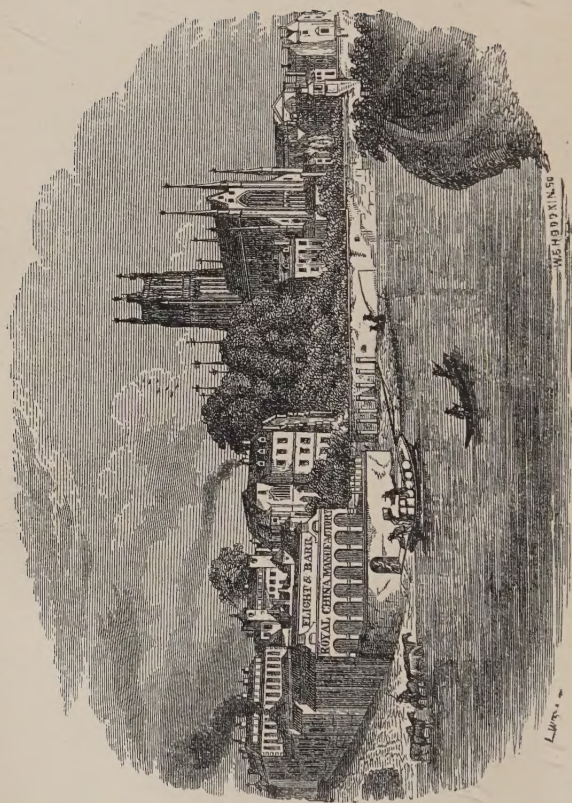
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THE WORCESTER PORCELAIN WORKS FROM 1751 TO 1840.



A
CENTURY OF POTTING



IN

The City of Worcester,

BEING

THE HISTORY

OF THE

ROYAL PORCELAIN WORKS,

FROM 1751 TO 1851,

TO WHICH IS ADDED

*A short account of the Celtic, Roman, and Mediæval Pottery of
Worcestershire,*

BY

R. W. BINNS, F.S.A.,

A Proprietor of the Royal Porcelain Works, and the Art Director since 1852.

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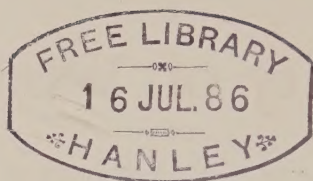
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TO

.....
The Citizens of Worcester,
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THIS ACCOUNT

OF A MANUFACTURE, WHICH FOR UPWARDS OF

ONE HUNDRED YEARS

HAS BEEN HONORABLY ASSOCIATED

WITH THE NAME AND COMMERCE OF THEIR

CITY,

IS RESPECTFULLY INSCRIBED

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P R E F A C E .

UNDER ordinary circumstances a simple memoir like the present might have been issued without preface or apology, but as I make no pretension to literary ability, and the engrossing cares of my department leave me little time to cultivate those “melting harmonies of sound” or “vigorous condensations of sense” so necessary to render even an essay on pottery readable, I confess that it is with much diffidence I have entered upon the task of preparing my notes for publication.

If my history should prove of any value, I must thank the zeal of that eminent antiquary, Mr. Mayer, of Liverpool, for the incitement to undertake it. In 1855, that gentleman obtained possession of some valuable papers which induced him to claim for Liverpool the invention of the art of transfer printing. As tradition for nearly 100 years had assigned to Worcester the credit of this invention as applied to porcelain, I became desirous of retaining the same so long enjoyed by our city, and to this end com-

menced investigating the subject, collecting porcelain and copper-plates, together with such oral and documentary evidence as my position in the works enabled me to obtain. The result of these investigations I have detailed in this memoir. In the course of my researches so many interesting specimens came under my notice, and I found so much matter to my hand in our own establishment, unvalued because unknown, both in the old moulds (many of them belonging to the earliest period of our history), and a large number of ornamental and marked pieces which were still remaining in the warehouse, that I was tempted to arrange a cabinet of specimens which should be in itself an illustrated history of the Porcelain Works.

The earlier portion of my history has been a source of serious difficulty, all the old books and papers belonging to the company having been destroyed. I have had therefore to search amongst local histories, newspapers, city records, title deeds, and such like documents, for information which I ought to have been able to obtain in a more direct manner.

There can be no doubt that amongst the private papers of many old county and city families documents exist, of little importance in themselves, but which might throw some interesting light on Doctor Wall's scheme for the establishment of the Porcelain Works. I need not say that I should deem it a great favour to be

allowed to peruse such documents. But for the kindness of Mr. Allcroft and Mr. Alderman Stallard, in giving me permission to examine the title deeds of their respective properties, which were at one time in the possession of the company and its partners, I should have failed to discover the names of the original proprietors.

From the peculiar circumstances under which the Porcelain Works were established, and the absence of that individual interest which might have preserved a continuous history, my narrative is necessarily deficient of such particulars and becomes almost entirely a record of facts culled from the sources I have named, with such inferences as I have been enabled to draw therefrom.

In the course of my labours I have received valuable assistance from many kind friends.

My best thanks are due to Mr. Albert Way, Mr. Octavius Morgan, M.P., and Mr. Franks Dir, S.A., for important information and assistance.

I have also to thank Mr. Trenham Reeks, for enabling me to examine the specimens in the Geological Museum.

To Mr. Chaffers I am indebted for information respecting the early Porcelain of England.

To the late Miss Barr, and Mrs. George Barr, I am indebted for much of the information communicated respecting the firm of Flight and Barr.

I desire to thank the several members of Mr. Chamberlain's family for the information I have received from them.

To our respected Town Clerk, Mr. Woof, F.S.A., I am indebted for the information derived from the city records.

To Mr. Noake I return my grateful thanks for his kindness in reading through my proof sheets, and giving me the benefit of his great experience.

R. W. B.

July, 1865.

N.B.—In consequence of frequent enquiries, I think it necessary to state that a collection of Worcester porcelain recently offered for sale in London was NOT THE WORCESTER COLLECTION, the original collection being still in my office at the Royal Porcelain Works.





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THE art of working in clay has engaged the serious attention of mankind in all ages; it has not only ministered to his most simple wants as an uneducated barbarian, but in classic times, amidst luxury and learning, it has supplied him with cups for his wine, prizes for his games, and vases for his tomb; it has thus become one of the most important handmaids to the study of the manners and customs of ancient peoples.

It is generally admitted that there is no art which so expressively illustrates a nation's taste and progress as the ceramic art. It does more—it proclaims the character and peculiarities of the people.

It is not possible to look at a collection of fine Greek vases without at once perceiving that they have been produced by a learned and elegant people. The forms denote a perfect acquaintance with geometric proportion, and consequently gratify the eye under every variety of arrangement.

The paintings on the vases are so many pages of the history of art-progress; we find in them all the various stages of drawing and decoration, from the childish and simple outlines on the archaic vases to the expressive

drawings of the "fine" and "florid" styles, as well as those Romanesque combinations which denote alike the decadence of the art and the nation. In fact, had we no remains of the Greek nation but its pottery, we could readily believe in its barbarous origin, its Phidias, its Homer, and its final conquest.

As a further illustration of our theory we may quote the Chinese, so celebrated for their productions in the potter's art. On studying a collection of their vases, we find forms which may occasionally please by their elegance or their simplicity, but they are generally abrupt in their lines and odd in their combinations; their handles are without fitness, and are most expressively described as *Chinese*. The straight beaker, the globular jar surmounted by a hat-like cover, the vase with its eccentric handle, and the simple bottle, are fair illustrations of the style. Such a collection would at once impress the observer with the idea of quaintness and originality, and such is the character of the people: conceited and conservative, differing from every other nation, and unwilling or unable to profit by foreign intercourse.

The Hindu and the Mohamedan, classic Italy, gothic Germany, and romantic France, may easily be recognized by their pottery; but we feel entirely at a loss for a denomination under which to place our own country during the middle ages.

The classic and elegant forms of Roman pottery had been sown broadcast throughout the land, and yet the people profited nothing by the examples thus left to them, but produced forms which have no parallel for

ugliness in the pottery of the world.¹ The pitcher found favour in proportion as it held good measure, and the platter as it presented a ponderous joint. In these facts we believe we may truly read a national character: a people thoroughly matter-of-fact, with an almost total want of ideality, but at the same time possessed of an honesty of purpose which must too often, even in the present day, be placed in the scale against artistic ability.

In modern times the interest attaching to our art depends to a great extent on the discoveries of science, the progress of artistic knowledge, and the application of ingenious inventions, as well as the local influence which it exercises either by calling into use the natural productions of a neighbourhood or furnishing a desirable employment for a large number of people.

The consideration, therefore, of any branch of our art is neither deficient in importance nor limited to trifling investigation.

“A knowledge of the origin and progress of any branch of art must always be of immense importance to its future development and improvement; and this is particularly true of the art of working in clay, both from its universal diffusion and from the indestructible nature of its products.”²

¹ When visiting the Museum at Sevres a short time since, M. Riocreux, the Curator, showed us some specimens of English pottery of the Middle Ages, which had recently been found in the neighbourhood, and he then stated that the occupancy of the English in France can be traced by their ugly pottery, just as that of the Romans can be traced by their more elegant fabric.

² *Birch's Ancient Pottery and Porcelain*, vol. I, p. I.



ANCIENT POTTERY AND PORCELAIN.

ALTHOUGH the purpose of the present memoir is to record the origin and progress of the Manufacture of Porcelain at Worcester, it will be necessary to take a short review of the history of pottery and porcelain at other places, in order that we may more fully understand the conditions under which the Worcester works were commenced.

We learn from the various histories of pottery that from about the seventh century A.D. a white glazed ware, capable of receiving the most brilliant and delicate colours, had been made in many parts of Europe. It was first introduced by the Arabs, brought by them from the East into Spain, and there fostered into an important and beautiful manufacture, for evidence of which we may refer to the specimens remaining in the churches and public buildings of that country, but more especially to the Azulegos of the Alhambra. Subsequently this art found a home in Italy and other parts of the continent, attaining its highest perfection in the reliefs of Luca della Robbia, and the Faenza ware of Maestro Giorgio and other artists.

Germany, France, and Holland, had also their special potteries, namely, the Nuremburg, Palissy, and Delft wares. All these wares consisted of a coarse red or yellow body, covered with an opaque flammiferous glaze, adapted for painting, or a transparent coloured glaze like that of Palissy.

Porcelain as distinguished from pottery is composed of a translucent white body covered with a transparent glaze. According to Marryat this fabric was not unknown in Europe during the middle ages.¹ The merchant princes of those days, as at the present time, being liberal collectors of foreign wares, Marco Polo in the thirteenth century, and the Medici in the fifteenth, have had their names transmitted to us in connection with the subject. Very lately some important documents have been discovered which inform us that the Medici can claim the honour of being the first to manufacture porcelain in Europe.

MM. Jacquemart and Le Blanc, in their elegant work, *Histoire de la Porcelaine*, devote considerable attention to the subject, and to them we must direct our readers, as the account is too long for quotation.* It must suffice to say that soft porcelain was made at Florence under the Medici as early as 1575, thus giving a priority of upwards of one hundred years to that city. But it was not till the beginning of the sixteenth century, when the Portuguese doubled the Cape of Good Hope,

¹ *Pottery and Porcelain*, 2nd Edit., p. 184.

² *Histoire Artistique, Industrielle et Commerciale de la Porcelaine*, p. 637.

and opened up a trade with China, that porcelain was introduced into Europe in any quantity; even then, as they retained a monopoly of the trade, the ware was only known in special quarters.

The attractive beauties of porcelain at once drew attention to the material. Its delicate whiteness and translucency, its egg-shell thinness, and its peculiar fitness for receiving the most delicate colouring, when compared with the clumsy fabric of European pottery, suggested to the chemists of Europe a more important subject for investigation than the "Philosopher's Stone," or the "Elixir Vitæ;" yet for nearly one hundred years its composition defied their researches. The true porcelain was first made in Germany in 1709, but a soft porcelain had been made in Florence as before-named, and also in France (St. Cloud), 1695.

There can be no doubt that the Chinese manufacturers and the merchants who imported these wares were interested in mystifying the process of production, in order to add to the difficulties of the investigating chemists. The marvellous virtue attributed to porcelain vessels, namely, that of detecting any poisonous matter, was doubtless propagated for the purpose of enhancing their value; and the fortunate accident that nobody had been known to be poisoned by meat or drink taken from a porcelain vessel was a circumstance in those times fully sufficient to prolong the delusion which the merchants had so great an interest in spreading and supporting.



ANCIENT RECEIPTS FOR MAKING PORCELAIN.

The strange ideas which were propagated in the seventeenth century respecting the composition of a porcelain body are well explained in the following extracts. The first is taken from *Ward's History of Stoke-upon-Trent*, and stated to be written in the year 1612, by Guido Pancirollus, a famous antiquary and jurifconsult of Padua, and the second is from *Blancourt's Art of Glafs*, published in the year 1685, and translated into English in 1699.

A description of porcelain, written about 1612, by Guido Pancirollus, a celebrated antiquary of Padua:—

"In former ages porcelains were never seen. Now they are a certain mass composed of gypsum, bruised eggs (*ovo trito*), the shell of the marine locust, and other substances, and this, being well tempered and thickened, is hidden under ground in a secret place, which the father points out to his children; for, as respects others, he does not wish them to know of it. And there it remains hidden for eighty years; at the end of which time the children or grandchildren dig it out, and when it has been again reduced to a fluid state, and made fit for working up, they form of it precious vessels, very beautiful to look at, quite transparent, and wrought of any form or colour which those workmen think proper.

"The remarkable virtue of these vessels is this—that if any poisonous thing have been put into them they immediately break. The man who hides his mass in the earth never takes it out again, but leaves it to his sons and grandsons as a treasure, by means whereof they may acquire great gain, for the hoard is more valuable than gold itself; it is, however, rarely found genuine, but is sold much adulterated. Turkish Emperors and certain Satraps always eat off double vessels, the lower being of silver, the upper of porcelain; but these porcelains are counterfeits."

The editor of the work, Signor Henrico Salmutti, thus comments upon the foregoing :—

“Our Pancirollus seems to follow the opinion of Edward Barbofa, who, in a certain book written in the Italian language, asserts that porcelains are made of fish shells which have lain under ground an hundred years, and of other materials of this description mixed together. But another kind of porcelain is to be seen in John Gonsalvus Mendosa, who will be entitled to more credit, because he himself, by order of the King of Spain, went in pursuit of this subject to the most flourishing Kingdom of China, in which, beyond all question, it is ascertained that porcelains are made, and there, with his own eyes, beheld the material of these vessels. He therefore, in the last chapter of the first book of his *History of China*, writes thus : ‘That porcelains are made of a hard chalky earth, which, when pulverized and mixed up, they throw into a cistern of water, closely surrounded by a wall of compact stone, and there suffer the material to imbibe the water, until, being reduced to a fluid, the surface has the appearance of some fine and light web; and out of this, he says, the most delicate porcelains are afterwards made, but that from what adheres to the bottom are made vessels of less esteem, which are the less valuable according as the consistency of the fluid becomes thicker towards the bottom.’ He adds that those vessels are of a shape not very different from ours, and that they are also gilded and stained of any colour you wish, and that indelibly, but that as soon as they have been thus made they are put into ovens and baked.

“Johannes Hugo a Linschoten mainly agrees with Gonsalvus, where he writes in his description of a voyage to the East, chap. xxiii., thus : ‘Porcelains are made of a certain species of earth which is very hard; this is reduced into small portions and ground in a mill, thrown into cisterns and macerated, until (its hardness being overcome and itself repeatedly turned over and over, in the way in which country people amongst us work their milk into butter) it produces a matter on the surface, out of which the finest work is made; a second thicker excretion follows, and then another and another, each inferior in succession to the former. Afterwards any figures and devices at pleasure are painted upon it. Finally, the vessels are placed in ovens, and are produced in the form they are exhibited to us.’ Not only then has

Pancirollus rightly told us that porcelain vases admit into themselves no poison, but Simon Simonius, Physician to the Most Serene Maximilian, King Elect of Poland, Archduke of Austria, and Chief Physician of the Kingdom of Bohemia, has borne testimony to this very thing, in a letter which he sent to Leipzig from Prague, with a certain porcelain vessel, to his son-in-law Frederic Meyer, my most beloved kinsman: 'I send you (says Simonius) a bowl of precious porcelain; it was found, together with other things, in the chest of the Bashaw of Buda, who is now detained a captive at Vienna. The Turks drink out of it water sherbet and thin soups, because it is believed to detect poisons by the sudden change of its transparency, and powerfully to resist them. It was given to a most illustrious hero, a friend of mine, from whom I received it. I would not have it exchanged for a silver one of the same weight, for I am satisfied that the material of it is genuine and not adulterated; and this is very probable from its having been used by so illustrious a commander among the Turks. Prague, Feb. 12, 1600.' Which letter I have scrupled the less to insert in this place because when not long ago I was hospitably entertained at Leipzig, by that kinsman of mine whom I have mentioned with praise, I handled that bowl with my own hands, and when filled with luscious wine exhausted it once and again not without delight."*

M. Blancourt's remarks on china, as found in his *Art of Glass*, are so quaint that we are tempted to give them *in extenso*. They will be found in Book VIII., chapter cxciij., as follows:—

"Containing the way to make china or fine earthenware, how to enamel, paint, and gild them.

"Porcelain, Fayence, china, or fine earthenware, is enamelled with our white stuff, which we have already prescribed for our metals; and its painting the same, and of such colours as we have proposed for enamels in the foregoing book, and this obliges us to discourse thereof in our eighth book.

"The custom of enamelling on ware is of greater antiquity than on metals, for in the time of Porcenna, who generously undertook the

* Ward's *History of Stoke-upon-Trent*, p. 591.

restoration of Tarquin to the Roman Government in the Consulate of Valer, Publicola, and Horat. Pulvilius, Anno Mundi 3444, five hundred and four years (sic) before the coming of Jesus Christ or thereabouts, the practice of enamelling on ware was used on the estates of that Prince ; and what gives us very good reason to believe this is the name Porcelaine, which has an affinity to Porcenna, though altered by the corruption of time. So it is called Fayence from Fayence in the Duchy of Urbin, where in the time of Michael Ange and Raphael Urbain this art was practised.

“ And as the secrets of nature are daily more and more discovered, so has time employed the invention of man to improve this, and make it more excellent, not only condescending to enamelling, but proceeding also to painting and pourtraying thereon several curiosities, to which at length is added the ornament of gilding.

“ These pieces of ware are of a very general use all over the world, as for ornaments over chimney pieces, on cabinets, and tables or boards. The choicest come to us from China, and next to those are done at St. Cloud and Rouen ; but there are very good made in Holland, at Savonne in Italy, and several other places in France.

“ The painting and enamelling on these is what we are properly obliged to take notice of in our art ; however, we shall slightly touch upon the composition and moulding the ware, and for this we will describe fine and delicate methods sufficient enough to answer the satisfaction of such as employ themselves in this art, and of those persons whose curiosity leads them to inquire after things whereof they are not already informed.

“ To Make your Stuff for China Ware.

“ The composition for this must be very fine, because of the ware, and not such as is used for ordinary vessels, we will therefore prescribe the manner of making it, to prevent the unsuccessful attempts of such as may be ignorant.

“ For this you must take of shells of every sort which are white and transparent, grind them well on a marble, then scarce and reduce them to an impalpable powder.

“ To make your paste of this powder, first dissolve an ounce of very white gum arabick in a pail of water ; when 'tis well dissolved and

mixt with the water, dissolve therein about a quarter as much quicklime as your powder weighs, then stir and mix it very well and afterwards put in the powder and stir altogether, and knead it as they do mortar; of this stuff form your vessels according to the different sorts you desire, let them half dry, or more, in the air, before you polish them with your smooth instrument of copper or iron, for that purpose, and so leave 'em until they dry thoroughly; being very well smoothed and dried, glaze them over with your white enamel, prepared as we'll direct in the next chapter, and so set them in the furnace to bake and finish, when having kept them a convenient time, let the fire go out of itself. When the furnace is cold, take 'em out and paint them and put them in again to bake a second time, observing what directions we have already given concerning these matters, and when the fire is gone out and the furnace cold you have the ware in perfection ready to take out for use.

“You may make your china ware also of pure earth, let it not be red tho', but white or gray; you may try the sufficiency of it after 'tis prepared, by baking some beforehand, and when it comes out of the furnace found and uncracked 'tis good and fit for your purpose.

“The preparation consists in drying it well, and reducing it to a fine powder; then put it into fair water, wherein has been already dissolved a little gum arabick; but most of those that make it employ only water without gum; after this you may make your dishes, set 'em to dry, polish, dry, glaze, bake, paint and finish them as before; all which those who work at them know better than I can express it.

“The furnace for making of china must be large, with an opening proportioned to the vessel you are to place therein; of these there are several sorts, but the most commodious must be made as follows:—

“You may shape this furnace round or square, but the square is best, because of the opening; it must be made of good brick and such stuff as can mostly endure the fire, of what bigness you please, with three divisions; the lowest for the ashes must be a foot high, that the air may be communicated through its opening to the fire; the middle story is for the fire, and must be underlaid with a good grate to separate it from the under story, with an opening for the fuel, and be vaulted above about a foot in height. According to the size of your furnace this vault must be made like that of an oven, and have an hole in the middle of the same shape as the furnace, round or square, and proportioned to its bigness, through which the flame may transmit

itself to the uppermost story, where the vessels are put to bake in; this last story is to be at least two feet high, and its opening fourteen or fifteen inches, to put and draw the vessels easily in and out, the top must be vaulted too with such a round or square hole, and over that a funnel, for the conveniency of the flame and smoak which it draws out.

“All the openings, especially the two uppermost, must be of strong brick or crucible earth, or rather of iron, well luted within side, which must shut and open easily, and be very exact and fit, that the fire may not suck in any cold air, which might break the vessels.

“This furnace will serve also for many other uses, as to melt, reverberate, calcine, cement, and several sorts of works in the laboratory of chemistry; because in it all the degrees of fire may be found by the help of the lower opening and the funnel of the chimney.

“You may else for baking your china make use of the furnace hereafter described in chap. 202 when we discourse of painting on glass, putting thereunto your vessel of crucible earth for baking the ware in, and then covered over with a vaulted cover lid, with a hole at top to let out the flame and smoak of the reverberatory fire; for this reason there will be no occasion in this sort of furnace for any other opening, because the baking vessels with pure ware are put in a top before the coverlid is laid on, and so the fire circulates about it, and it becomes very red, whereby the china ware is baked, as is done in baking of pipes.

“How to Enamel the China.

“For this take of our milk-white enamel, chap. 149, grind it very fine, as painters do their colours; put the powder afterwards into a glass cucurbit, pouring some aqua fortis thereon; let it digest a little to cleanse off its impurities, and become fine and transparent; then pour off the aqua fortis, washing the powder in water over and over again, grind it afterwards with a little gum water on your marble, and so glaze the vessels with it within and without, dry them in the air and bake them as before in the furnace.

“Or you may heat the vessels to a redness in the furnace, and melt the enamel; when it is in a perfect fusion, dip the smaller vessels therein, and pour of it on the larger, for they will take no more on

them than will serve them, set them by turns in the furnace, flopping it very well to avoid the air ; bake, cool your furnace, and finish them as before, then take out the dishes, paint and bake them over again, observing all our former directions.

“ To Paint the China.

“ This is done as the enamel on gold discoursed of in a former chapter, but much more easily, the figures being only just dasht over in comparison to them ; however, you must grind your colours with oil of Spike on the marble, as we have said already, and so paint on the dishes story, landscape, or any other fancy, but you must never expect to have them thereon so complete and handsome as those painted on the enamel plates, because the former are finished standing, and so enlarge in length or breadth, whereas the others are done on flats or lying ; besides the dishes are for the most part round, and not so easily painted ; for if they could be as neatly done as the enamel they would be excessive dear.

“ To Gild China.

“ You must first grind some shade earth on a marble, with linseed oyl, prepared as shall be shewn in another chapter, with which trace out your figures, which must be two whole days a drying ; after this apply very thin gold leaf, and with a sharp graver shape the figures, and then put the dishes in an oven, as soon as the batch of bread is drawn out, let the heat be no greater than one's hand may endure, else the vessels would crack ; leave them in it for two or three hours more if the oven be not too hot ; you may else make use of our own furnace, by giving it the same moderate degree of heat, as experienced persons are well acquainted with.

“ Another Way.

“ This is much more handsome and lively, besides that it cannot be effaced ; you may with it gild vessels entirely, or border, or give them any lustre you think convenient for ornament, and it will look as well as fine gold.

“ You must first wet over the places you would gild with gum water lightly, then apply your leaves, and so let them dry ; this is enough

for plain gilding ; but if you would have it carved or figured you must make use of a steel graver, and afterwards bathe the gold with water wherein borax has been dissolved, powdering it in the meantime with crystalline powder, or milk-white enamel reduced to a very fine powder ; then set the dish on a reverberatory fire to melt and be polished ; thus you'll have as fine a piece of ware as can be.

“ The Way to Prepare Linseed Oil for Gilding on China.

“ It is but just we should discharge our promise of prescribing this preparation :—

“ Take a Paris pint of linseed oyl in an earthen vessel which will hold about two Paris pints ; put this on a fire, and, when it begins to boil, throw in twice the bigness of a small egg of gum arabick pulverised, stir all well until it be dissolved, then put in an onion of an ordinary size, and the like weight of garlick cut small ; when the oyl boils well, and swells up by the force of the good fire which must be underneath, pour it out into another such pot, and so in and out of each pot to the other until all be very well mixed ; then put it on the fire again, adding half an egg shell of powder of mastick, and stir it very well ; as soon as it boils again, it will foam and have a great froth, which must be scummed off, and then take it off the fire, and brew the ingredients together with the two pots as before ; continue to do thus with it, or stir it on the fire until it rise no more.

“ This done, take a very dry toast of white bread to take off the greafe (the oyl still boiling), and when you put in the toast you must at the same time put in some fine dust ; stir all well together and let it stand for twenty-four hours, afterwards strain the oyl through a linen cloth, in which is some very fine sand, the better to filtrate it, and take off the greafe, and so you'll have it pure and clear, which bottle up for your use.

“ This is all we have to say at present about china ware, until we have further enlarged our knowledge in the matter, which we have not much studied, because we did not intend to treat of it ; however, we afterwards thought it incumbent on us to discourse thereof, as an art dependent on ours ; and we hope the reader will take this in good part, until we may give him something more at large.”¹

¹ *The Art of Glass*, by M. Blancourt, 1699, p. 257.

Doffie, in his *Handmaid to the Arts* (1764), makes some interesting remarks on the manufacture of porcelain, which show how much the knowledge of the material and the art of the potter had progressed since the last quoted account was written. At the time when he (Doffie) wrote, Bow Works had nearly finished their career, Chelsea was in the height of its prosperity, Worcester and Derby were rising in public estimation. We are interested in Doffie's descriptions as well as his chemistry; the latter is in many cases both novel and instructive, and favours of practical working, whilst the former show intelligence and observation.

He describes porcelain or china ware as—

“An artificial substance of a middle nature betwixt earthenware and glass. It resists fusion in the fire, when perfect, equally with the first; and bears in like manner a sudden change with regard to heat and cold; but, at the same time, has, to a certain degree, the transparency, and entirely the close and even texture of the latter. The principle on which the substance of china is formed is as follows: There are some kinds of earths which, being exposed to a strong heat, will, after some time, fuse or melt, and acquire the nature of glass; whilst there are others that, on the contrary, resist entirely the action of heat, and remain unaltered by it; at least with respect to that degree which can be applied by means of furnaces, or such artificial fires. The first of these kinds are called vitrescent earths; the others apyrous.

“Now these two kinds being mixt together in due proportion, they so operate on each other that a matter, endued with the properties above enumerated, is consequently produced. For the vitrescent earth, though it is prevented by the other from liquefying, so as to become fluid, yet melts to such a degree as to make the parts of the whole cohere and gain a semi-transparency. But the other affords a body which, not having any propensity to melt, hinders a greater liquefaction of the whole by absorbing the fluid formed by the other, and gives consequently a proper rigidity or stiffness to the whole

mas when hot, and at the same time prevents its gaining when become cold that vitrious grain or texture which would render it more transparent, as likewise brittle, and apt to crack or fly on any sudden change with regard to heat or cold.

“The original kind of this ware manufactured in China and Japan was accordingly formed by a composition of two earths; the one vitrescible, which is called by the Chinese Petuntse; the other apyrous, or resisting the action of heat, so as not to suffer itself to be fused or melted by the heat of the furnace, at least without the addition of some very powerful flux, and is called Kaolin.

“The more perfect imitations of the China ware in Europe have been in like manner made by the commixture of two kinds of earth.

“But others, when the true composition has not been underflood, or the proper materials were not to be procured, have been formed of matter prepared by mixing with the earths some vitrious or fluxing substance.*

“The composition of the Eastern, or proper China ware, according to accounts that have great marks of authenticity, is from two earths as before-named. Whether the earth called Petuntse is formed of the spar of lead (as it is improperly called) used in the Dresden manufactory is not known. The Kaolin is clearly what we call mica, it is of different colours, some being of the purest whiteness, and others yellowish or reddish. It was discovered in some mountains on the back of Carolina in great abundance, whither the proprietors of a work near London (Bow) sent an agent to procure it for them, but he neglecting it for other pursuits, I believe, no quantity has hitherto been brought from thence. I am moreover certain there would be no occasion to fetch it from so great a distance, if they who have occasion for it would make diligent enquiry after it in our own country, for I have seen some that has been found in the Derbyshire mines.

“The following composition will produce wares which will have the properties of true china, if they be rightly managed in the manufacture:—

“Take of the best white sand, or calcined flints, finely powdered, twenty pounds; add to it of very white pearl ashes five pounds; of

* Such was Doctor Wall's first composition for Worcester china.

bones calcined to perfect whiteness, two pounds ; temper the whole with gum water formed by dissolving the gums Arabic or Senegal, in water. This requires a considerable force and continuance of heat to bring it to perfection ; but will be very white and good when it is properly treated.

“ There have been several similar compositions used for the imitation of china ware in the works set on foot in different parts of Europe, and amongst the rest, I have seen at one of those carried on near London (?Bow) eleven mills at work grinding pieces of the Eastern china, in order by the addition of some fluxing or vitreous substance, which might restore the tenacity, to work it over again in the place of new matter. The ware commonly produced at this manufactory had the characters correspondent to such a mixture ; for it was grey, full of flaws and bubbles, and from want of due tenacity in the paste wrought in a very clumsy manner, especially with regard to those parts which are to support the pieces in drying.

“ A very opposite kind is produced in another manufactory in the neighbourhood of London ; for it has great whiteness, and a texture that admits of its being modelled or cast in the most delicate manner (? Chelsea) ; but it is formed of a composition so vitrescent as to have almost the texture of glass, and consequently to break or crack, if boiling water be suddenly poured upon it, which quality renders it unfit for any uses but the making ornamental pieces.

“ A later manufactory at Worcester has produced, even at very cheap prices, pieces that not only work very light, but which have great tenacity, and bear hot water without more hazard than the true China ware.

“ It may be hoped, therefore, that though the works at Dresden and St. Vincennes are esteemed the only factories in Europe advanced hitherto to any degree of perfection, yet as there are no particular advantages in the situation of either of them, that give them any claim to the monopolizing this art, we may see ourselves in time as much masters of this as of all the other manufactures duly cultivated and encouraged with us.”¹

Our porcelain information of this period would be incomplete without a notice of that of Réaumur, and as we

¹ *The Handmaid to the Arts*, 2nd ed. 1764, p. 348.

find a description of it in *The Handmaid to the Arts*, which differs from that quoted by Maryatt, we insert it:—

“Of the conversion of glafs into porcelain, according to the method invented by Mr. Réaumur.

“The principle on which the transformation of glafs to porcelain depends is this: that, as was observed before, porcelain being a glafs imperfectly vitrified, it may be produced, either by making fuch compositions as will induce heat, and vitrify only to a lefs degree, without a proportionable progrefion beyond that point to a more perfect ftate, or by reducing fuch glafs as is perfectly vitrified back to that ftate.

“On this principle Mr. Réaumur eftablifhed his invention of making porcelain of glafs; and on experiment he found it was practicable, as well on the cheapeft kinds, even that called the green glafs of which bottles are made, as of the finer. The manner of effecting this change is as follows:—

“The glafs to be converted into porcelain fhould be firft wrought into veffels or other pieces by the methods commonly ufed for glafs; and when they are fo wrought, they fhould be put into caffettes fuch as are ufed for burning china.

“Along with the pieces of glafs muft be put a mixture of equal parts of plafter of Paris and fine fand fo as to fill the caffettes; not leaving even the leaft interftice or void betwixt any of the pieces of glafs.

“The caffettes are then to have the covers put on them, and are to be placed one upon another, as ufual with china ware, if there be more than one, and the dimensions of the furnace admit it; and thefe caffettes put into a proper furnace, which may be either a common potter’s kiln or any other kind where a fimilar heat may be given; and then they muft be continued for the ufual time given for baking pots.

“After thus burning a due time, and that the caffettes are become cold, the pieces may be taken out, but will no longer appear to be glafs, but a very beautiful kind of china, which may be afterwards painted or otherwife ornamented, in the fame manner as the real.”¹

¹ *The Handmaid to the Arts*, 2nd ed., 1764, p. 372.



THE PORCELAIN MANUFACTORIES OF EUROPE IN 1750.

Having now glanced over some of the peculiar ideas entertained respecting the manufacture of porcelain in the seventeenth and the beginning of the eighteenth centuries, we shall take a bird's-eye view of the principal establishments of Europe at the time when Doctor Wall was prosecuting his experiments for the discovery of the porcelain body at Worcester.

In 1750.—In GERMANY, the Royal manufactory of Meissen was, according to Jonas Hanway, employing 700 men; its most brilliant period had commenced, and it was exciting that desire which a few years later, when the fortunes of war placed the manufactory at his mercy, caused Frederick the Great to seize upon the models, moulds, and workmen, and send them away to Berlin.

At VIENNA, the manufacture had been taken under the special patronage of Maria Theresa and the Emperor Joseph, and was producing those specimens which are amongst the most coveted of ceramic treasures.

At HOCHST, the manufactory was in full work and thriving under the direction of Ringler, a workman from Vienna.

At FURSTENBURG the works were in this year established.

At NYMPHENBURG, the manufacture had just been taken under the care of the Elector Maximilian Joseph.

At FLORENCE, the well-known Doccia manufactory was producing beautiful works, under the direction of a Marquis Ginori, then, as now, the enterprising proprietor.

At NAPLES, the manufacture of the celebrated Capo di Monti porcelain was gaining its well-deserved reputation under the fostering care of Charles III.

In FRANCE, the royal establishment of Sevres had not been founded, but the porcelain works of St. Cloud, Chantilly, and Vincennes, had attracted the attention of the king, and the latter finally became royal property.

In ENGLAND, Bow china was obtaining a reputation. A topographical writer in that year states that "Near Bow-bridge the Chinese and Japanese may see themselves rivalled, and in some branches outdone."

At CHELSEA, the works were under the direction of Spermont, who brought them to the highest state of perfection.

At DERBY, the works were just commenced by Dews-bury.

It will thus be seen that many of the principal manufactories of England and the Continent were at full work; and, although they had not attained that high position which they were afterwards destined to fill in the annals of porcelain, they were proving both a fashionable and interesting occupation, and a profitable investment; consequently offering to an intelligent and artistic mind a tempting opportunity to engage in the speculation, although its ultimate object may have been other than the ostensible one of making money or benefiting the population.



INTRODUCTION OF THE MANUFACTURE OF PORCELAIN AT WORCESTER.

In collecting information respecting the Royal Porcelain Works of Worcester, our object has been to investigate the circumstances which brought into operation so important a manufacture, planting it in a locality apparently deficient in every element necessary to commercial success.

The inhabitants of the "Faithful City" seem to have grown so accustomed to excitement during the middle ages¹ from their various conflicts with crown officials, rival nobles, oppressive kings, and a rebellious parliament, that in more recent times, when feuds of this description were not convenient, and people were forced to content themselves with mere local squabbles, contested elections readily furnished the desired luxury.

We have not studied the history of these political movements in other places; but certainly Worcester, in connection with them, has had a most liberal share of turmoil and excitement, business loss,² and questionable monetary gain. Some writers freely express their opinions

¹ Lambard, a writer about 1600, states that he never met with a place that had so great experience in the calamities of the intestine broils of the kingdom and other casual disorders as the city of Worcester.

² Nash asserts that "contested elections had destroyed the trade of the city." The following notice, taken from a Worcester newspaper, Nov. 10, 1801, rather confirms his statement:—

"An advertisement having been inserted in the Worcester papers by the Hon. Mr. Ward, stating that he intended to offer himself as a candidate for Worcester at the next election, the Corporation met and voted unanimously that as there is no vacancy in the representation of the city the Corporation con-

on the former point, others tell us the sums which were lavished in the most unblushing bribery at contested elections.¹

However true it may be, that between 1740 and 1750 Worcester required a manufacture of some kind to employ the working classes, then suffering from loss of trade, we are disposed to believe that had not that manufacture conducted to bring together a number of intelligent artificers, who should be eligible as *electors* for the city, and also enabled the proprietors to create voters who should be devoted to their cause, in the apprentices who were bound to their manager, we should not have had WORCESTER PORCELAIN.

It is further probable that, had not Doctor Wall taken a deep interest in chemical science, and been possessed of an artistic taste, which led his mind to the cultivation of the arts and art manufactures, the desired manufacture would not have been WORCESTER PORCELAIN.

We believe it is possible also that had not Thomas Frye taken out a patent for making porcelain in 1749, and thus directed Doctor Wall's *immediate* attention to an art which at that time was exciting so much interest both in England and on the Continent, we might not have had WORCESTER PORCELAIN.

The fact of an important manufacture which, thirteen years since, celebrated its centenary birthday, and siders that an insuperable bar to their countenancing a contest from any quarter whatever, having had woful experience how destructive it is of peace and good neighbourhood, which happily has continued among all ranks of citizens for a long time."

¹ See *Turberville's Worcester in the Nineteenth Century*; also *Elections*, 1747, 1774, &c.

at the present time employs artists and skilled workmen who have most creditably held their own in competition with the world, owing its establishment to political rivalry, is, we believe, an incident of rare occurrence.

That such is the truth we have no doubt; the traditions of the city assert it, and many facts have come to our knowledge which assist in proving it.

Chambers, in his *Biographical Illustrations*, writes :—

“I have been informed that the introduction of the porcelain manufacture owes its birth to a determination of the low party of the county to introduce some fresh branch of commerce which should enable them by the votes of its possessors to stand a competition as Members of Parliament with the Ministerial or popular party.”¹

In the *London Penny Post*, July 13, 1747, we read as follows :—

“We have an account from Worcester, by letters dated 11th inst., that the election of members for that city had been attended with warm and even violent disputes. The candidates were Mr. Vernon, the late member, Mr. Winford, who formerly represented the city of Hereford, and Mr. Tracy, heretofore member for Tewkesbury.² The poll continued for five days, when the returning officer shut the books, and declared Mr. Vernon and Mr. Winford duly elected. It is said that seventy-two who claimed to have votes and were rejected will bring their separate actions against the returning officer, against whom it is also said Mr. Tracy will petition in order to establish his own right ; but as this affair will be canvassed in another place we shall not presume at this time to enter into any further particulars, which, however, are not of a nature to remain long a secret from the public.”

We believe that this election was the direct incentive to the establishment of a new manufacture in Worcester, inasmuch as it induced the leading members of the low party to

¹ *Chambers's Biographical Illustrations of Worcestershire*, page 387.

² The names of Winnington, Vernon, and Ingram, have been more or less intimately connected with that of the Doctor.

deliberate as to the means by which they might more easily and more certainly return a member favourable to their views.

The Porcelain Company appears to have been the result of those deliberations, after sufficient form had been given to it by the fertile genius of Doctor Wall.¹



Wall M.D

That the company was supported by this party we have sufficient evidence in the known opinion of Doctor Wall, his friends, and his partners; one of them, the Rev. Thos. Vernon, being cousin to the member before-named. The portraits² which were engraved for printing on the china also indicate to us the political tendencies of the pro-

¹ Our portrait of Doctor Wall is taken from a clever engraving by W. Daniell, after a spirited drawing by George Dance, R.A.

² Amongst these that of the King of Prussia is not the least significant. See *Macaulay's Essays*, vol. ii., p. 280.

prietary. These facts, connected with the various traditions which are current, plainly indicate to our mind the truth of the assertion "that the porcelain works of Worcester were established for the purpose of enabling the low party, by the votes of its possessors and the influence they could by its means obtain, stand a competition with the Tory or popular party, at that time in the ascendant."

It is impossible to read the biography of Doctor Wall without feeling that he was just the man to introduce such a manufacture as that of porcelain: he possessed talent, taste, and enterprise. Of his talent he gave early proof by obtaining a scholarship at Worcester College, Oxon. Subsequently at the age of 27 he was elected a Fellow of Merton, and the following year he took his degree of M.A.

Chambers writes of his great attention to his studies, his amiable character, and his reputation as a man of learning; but Doctor Wall's talents were not confined to the study of his profession, although in that he shone as an intellectual luminary. The science of chemistry in its most practical form, and the practice of the fine arts, designing, painting, and etching, occupied a considerable portion of his time. A long list might be written of the papers communicated by him to medical and other societies more directly bearing upon the experience of his profession, but all showing a mind desirous of shaking off the trammels of old-established prejudices. We need not wonder therefore at finding him experimenting upon what a few years before had been the Philosopher's Stone of the chemists of Germany and France. They had succeeded, partly by accident and partly by the most complete and persevering experiments ever devoted to any

one subject, except the transmutation of metals and the discovery of the Elixir Vitæ, in producing a fine porcelain—a wonderful production, whether we regard it as the soft paste of France or the hard paste of Germany. The manufactures of Bow and Chelsea were at this time in their prime; the productions of the latter place were eagerly sought for and brought honour as well as wealth to their producers. They also afforded facilities for exercising the favourite studies—amusements we may call them—of our chemist, and we believe he was not a stranger to the interest they excited in their own locality. The experiments of Doctor Wall may have been directed in this particular line by the patent taken out by Thos. Frye in 1749, as we have already stated; be that as it may, the experiments were begun and persevered in until an artificial porcelain was produced by him which for translucent fabric, perfect union of body and glaze, and general approximation to its great prototype, the porcelain of China, has no rival.

That Doctor Wall should take an interest in a manufacture which everywhere engaged the pencils of clever artists and designers we cannot wonder, since we find him in connection with clever painters and engravers, who must have influenced his tastes. There may be differences of opinion about the high character of Doctor Wall's artistic ability, but many who are qualified to speak have given it high praise.

At an early period we find his name in connection with Frank Hayman, the painter, and Grignon, the engraver, as designer of the frontispiece to "Harvey's Meditations." He designed the windows of the chapel at the Bishop's Pa-

lace, Hartlebury; also a window put up in 1767, at Oriel College, Oxford, by William Pickett, subject "The Presentation of Christ in the Temple." He painted a large composition and presented it to Merton College, representing "The Founder in his Robes, surrounded by a number of allegorical figures," also "The Head of Pompey brought to Cæsar," "The Judgment of Brutus," "The Return of Regulus to Carthage," "Queen Eleanor Sucking the Poison from the Arm of Edward I.," "Moses Striking the Rock," "Elijah Fed by the Ravens," "The Grecian Daughter," "The School of Physic," "David and Nathan," and a number of others. The great Lord Lyttelton passed upon him the complimentary eulogium that if he had not been one of the first physicians he would have been one of the first painters of the age;—we should have had pleasure in adding one of the first chemists. It has been truly observed, when the variety and importance of his pursuits are considered, "It may well be a matter of surprise how he could, as he certainly did, perform his duty in all."

The care of the Infirmary and his other numerous patients, his chemical investigations, his plans relative to the improvement of Malvern, his publications and his pictures, one of which he always had upon his easel, can only be accounted for by his own favourite expression, when pressed to explain how he found time for all, "I make time." To Chambers's Biographical Illustrations of Worcestershire we must refer our readers for a further account of this worthy citizen.¹

¹ Doctor Wall's residence is at present occupied by Sir Charles Hastings, and is No. 43, Foregate Street.

We must now introduce the third incentive to the production of Worcester porcelain, viz., Thos. Frye. This name may be almost unknown to our readers, and yet we are disposed to confer upon him the honour of being one of the first to manufacture porcelain in England.

From the *European Magazine*, December, 1788, we extract the following biographical account:—

“Thos. Frye was born in or near Dublin in the year 1710, and received what education he had in the kingdom of his nativity. It is asserted that he was indebted to strong natural genius only for his knowledge in the art he professed, from which it is to be presumed that his master (for he had one) was neither eminent nor skilful. Certain it is that he early resorted to London as the place where talents were most likely to meet with encouragement. This removal was made at an early period of his life, as we find he was in London in the year 1738, when he had the honour of painting a picture of Frederic Prince of Wales, which afterwards hung in Sadler’s Hall, where probably it may yet be seen.

“After he had continued a painter for some years a scheme was set on foot to introduce the art of making china into England, and a manufactory was established at Bow, of which Mr. Frye was solicited to take the management. This he engaged in with alacrity, and to bring it to perfection spent 15 years of his life among furnaces, which had so ill an effect upon his health that he had nearly destroyed his constitution. The undertaking, however, was not prosperous. The white clay used in it, which was brought from South Carolina, had so great a tax laid on it that the china when made was necessarily obliged to be sold at too high a price.

“The few vessels¹ which were made were esteemed very fine, particularly in the elegant designs and the manner of painting the figures, which exhibit the abilities of our artist to great advantage. Such of these as remain at this day are highly prized among the curious, and it is certain that he has brought the art to such perfection that in some particulars he equalled and in others excelled the Chinese them-

¹ We find it difficult to reconcile this statement with that of Thomas Craft, quoted by Marryatt, p. 275, 2nd ed.

self, particularly in point of transparency and painting. In glazing his ware was defective. From the ruins of this manufactory those of Chelsea and *Worcester* had their origin.

"In the prosecuting of this unsuccessful scheme he impaired his health, and to recover it determined to go into Wales. He died of consumption April 2nd, 1762. He had two daughters who assisted in painting the china at Bow. He was an excellent miniature painter, his pictures in general are well painted, the colouring correct and lasting; one of them is that of Mr. Ellis, from which the Scriveners' Company (of which that gentleman had been four times master) had a private plate scraped by Mr. Pether. Our artist had the honour to be on terms of intimacy with the present excellent President of the Royal Academy, to whom he was introduced by Mr. Ellis.

"After his death, the following epitaph appeared in the public papers, but we do not apprehend it has been put on his tombstone—

"TO THE MEMORY OF THOMAS FRYE, A PAINTER.

Ireland gave him his birth, and Nature his profession.

TO LONDON HE EARLY RESORTED,

Where his great talents could not be long undiscovered.

ABOUT THE AGE OF 28, HE HAD THE HONOUR OF PAINTING

HIS ROYAL HIGHNESS FREDERIC PRINCE OF WALES.

His genius was not confined to that art,

For he was the Inventor and first Manufacturer of Porcelain in England,

To bring which to perfection

HE SPENT FIFTEEN YEARS AMONG FURNACES,

Till his constitution was near destroyed;

He therefore quitted those works and retired into Wales,

Expecting, with resignation, the fate common to all.

Change of country soon restored him to health;

In 12 months he returned to London

And resumed his original profession;

At once he broke out upon the world

As the Sun from behind a cloud,

And sunk as suddenly as that enters into the deep.

To his beloved art he fell a martyr,

For his intense application

Brought on his dissolution with the haste of the most
precipitate consumption :

He waved his hand as if painting,
 Till the final gasp put an end to his labours ;
 This happened on the Second day of April, 1762,
 When he was arrived at his 52nd year.

No one was more happy in delineating the human countenance ;
 He had the correctness of Vandyke and the colouring of Rubens.
 In miniature painting he equalled, if not excelled, the famous Cooper,
 And left some fine specimens of his abilities in that sort of
 Engraving called Mezzotinto.

To say he was an honest man is but barely to do him justice,
 For he inherited every social virtue ;

And you, who are no stranger to the heart-breaking pang
 When the ghastly tyrant severs the strongest knot of amity,
 Can only know what his friends felt on the loss of him."

From the patent taken out in 1749 we make the following extract :—

" The specification of Thomas Frye, of West Ham, in Essex, for making " a certain ware not inferior in beauty and finish, and superior to the earthenware known by the name of China, Japan, or Porcelain ware.

" There is nothing in nature but will, by calcining, grinding, and washing, produce a fixed indissoluble matter known by the name of virgin earth.

" Take any such matter, which calcine, grind, and wash, then repeat the process twice ; take of the substance two parts, and one part flint, or white pebble, or clean sand, mix together into balls or bricks, which burn thoroughly in a fierce fire, mix this with one-third part of pipeclay, temper it well, then put it on the wheel, when burned it will be very transparent, to be painted with smalt or zaffre.

" The Glaze.—Saltpetre 1 part, red lead 2 parts, sand or flint 3 parts, melt it well and grind it, and to every 20lbs. add 6lbs. white lead with a little smalt, to give it more brilliancy."

This is the porcelain body patented by Thomas Frye; and when we consider the peculiar character of that composed by Doctor Wall we must think either that he had heard of this patent or that these two gentlemen had propounded an analogous philosophic theory about the same time.

A porcelain body made in this manner, however beautiful its appearance, would always present difficulties both in composition and manufacture; we can, therefore, easily understand Mr. Frye's embarrassment and his desire to procure a natural porcelain clay such as that which is said to have been received from South Carolina.

To afford employment to an establishment of 300 people would require a large supply of clay; any tax, therefore, on the raw material would be a serious drawback to the success of the manufacture.

The few specimens of Bow porcelain which are known to collectors are highly prized, and are such as to make us regret the closing of an establishment which could furnish so beautiful a material and afford superior employment to so large a number of people.





THE ESTABLISHMENT OF THE PORCELAIN WORKS.

Doctor Wall, according to Chambers and other authorities, conducted his experiments at the house of Mr. Davis, apothecary, 33, Broad-street. This gentleman, who with his son took so great an interest in the establishment of the porcelain works, was one of its most constant supporters.

It is probable that his professional knowledge gave him a greater interest in these experiments, and enabled him to be of much use, both from the facilities afforded by his establishment and his personal advice.

It has been suggested to us that Doctor Wall was the promoter of the manufacture to the extent only of his counsel and his capital, but we have reason to think otherwise; we believe that he was determinedly opposed to the Jacobinism of the city, and Chambers's remarks assure us that he was not an idle sympathiser in the opposition scheme. He says:—"Ever attached with *fervour* to experimental chemistry, he devoted his researches to the pursuit of materials by means of which the fine porcelain of the East might be imitated in Europe."

In 1782 the son of Doctor Wall delivered a series of lectures on Chemistry in the Museum, Oxford.¹ Lectures XV. and XVI. relate to earths, glass, and enamels. In Lecture XVI. the subjects named in the syllabus under the head δ , are “The Qualities and Uses of *Soap Rock* particularly in making *Porcelain*. History of *Porcelain*, and the Discovery of the Method of Imitating it in Europe. Account of the Chinese Earths—*Kaolin* and *Petuntse*. The Qualities required in perfect *Porcelain*. Of the Saxon Method of making *Porcelain*—the Excellence of their ware. Of the other less perfect European Methods, &c.”

If the Doctor was able to explain all this we cannot but think he had learned a good deal by experience with his father at the Worcester works; and as chemistry is the all-important science necessary towards perfection in our art, whether in the composition of the body, the fitness of the glaze, or the beauty of the colours, we can more easily account for the superior character found in the Worcester fabric.

The muffle used for burning the trials is said to have been an iron pot, round which the fire was heaped and kept up as near as possible to a furnace heat: the idea was possibly suggested by Blancourt's description of a similar contrivance.

The experiments thus made by Doctor Wall proved sufficiently successful to induce parties to join him in forming a Company.

¹ We have endeavoured to learn something of these lectures, but so far we have been unsuccessful, and can find nothing but the syllabus.

The specimen we have here engraved was presented



to us some years ago as one of the first pieces made by Doctor Wall. As it bears the date 1750, it must have been made before the Company was formed; it would, therefore, be one of the early experiments, if it is really a Worcester specimen. We are willing to believe that it is so, because it was positively asserted by the donor in whose family it had been for many years, and to whom it had been presented by Doctor Wall.

We believe it to be a Worcester specimen from the character both of the porcelain and the painting, other early specimens in our possession bearing similar features.

The only doubt which has been thrown upon the piece is suggested by the name "New Canton," as it is known that the Bow works were built on the model of those at Canton; and as they were in full work in 1750, it is asserted that this specimen was made there.

As we have never seen another piece marked in like manner, and as new china works started in Worcester might just as appropriately be styled "New Canton," we see no reason to alter our opinion that this is a genuine Worcester specimen.

Having resolved upon establishing a manufactory for porcelain, the first requirement after the invention of a "body" would be a suitable locality. This presented itself at once in the premises known by the name of Warmstry House, formerly the residence of the Windfor family and the Earls of Plymouth. The building thus selected deserves some notice at our hands; it will be found marked on all the old maps of the city, and used to be described as "formerly a large and handsome mansion with gardens laid out down to the banks of the river." The house forms a sort of quadrangle, with a court in the centre, and is conjectured to have been occupied as far back as the reigns of Henry VII. and Henry VIII.,¹ by Sir William Windfor, an ancestor of the late Earl of Plymouth. On the first floor of the house was a parlour wainscoted round with oak, and over the fire-place a very curious specimen of armorial design carved in wood, and bearing the marks of great age. They were the arms of Sir William Windfor,

¹ The present building certainly does not date earlier than James I.

second Lord Windfor, and such as were borne by the Earls of Plymouth.

The arms are quartered as follows :—

1. Windfor, gules a saltire ar between 12 crosses crofflet, Or.

2. Blount, Barry, Nebulæ of six Or and Sable.

3. Eckingham, Azure, Fretty, Argent.

4. Beauchamp of Hatch, co. Somerset vairé, argent and azure. Crest, a buck's head gardent coupé at the neck, ar. The arms have supporters, and underneath there is this motto or inscription—"Stemmata quid faciunt."

These interesting premises subsequently became the residence of the respectable family of the Warmstrys, several of whom were connected as registrars and otherwise with the Cathedral Church of Worcester.

The library of the house is a lofty and spacious room wainscoted with oak, carved in various parts with different devices and the arms of the family of Warmstry, viz :—

1. A cross molyn between 4 crescents. Warmstry quartering 3 lozenges in fess.

2. Warmstry impaling a chevron between 3 mullets.

The fire-place is of very ample dimensions, with handsome pillars on each side, and the chimney-piece is decorated with a scroll extremely well cut.

These carvings are thus alluded to in the *Gentleman's Magazine* for May, 1837 :—

"In the accompanying plate are represented two very splendid specimens of carved architectural chimney-pieces, designed in the style which has been invested with the name 'Elizabethan.' For the drawings from which our plate has been engraved we are indebted to the respectable Proprietors of the Porcelain Works, who are as worthy

of honour for the good feeling with which they preserve the interesting features of this venerable mansion as for the more refined taste and zealous perseverance with which they have pursued their grand object of advancing the beauty and excellence of their elegant branch of manufacture."

After a lapse of years the Plowdens occupied the mansion for some time, and from the leases and other documents relating to the property we are enabled to trace its subsequent history.

At the commencement of the eighteenth century (1707) the property belonged to the Rev. Chewning Blackmore (minister to the body of Independents from 1698 to 1737,¹ being successor to the well-known Thos. Badland) and Abigail his wife, who on the 20th of June in that year (1707) sold the property to William Evett, glover. The indenture recites as follows:—"The said Chewning Blackmore, for the sum of £340, bargains to dispose and sell all that large house now or sometime heretofore divided and used as several tenements, and commonly called Warmstry House, part thereof being now used for the worship and service of God (by the Independents under Thos. Badland), with the gardens, orchard, and bankside thereunto belonging, all which said premises are situated in a street called Saint Mary's Street, sometimes called Cowell Street, and now commonly called by the name of Great Fish Street, and now or late in the possession of the several tenants, Samuel Clements, William Harris, Samuel Hill, and Benjamin Cooke, Thomas Osborne living in a messuage on the south side of the way leading to Severn, formerly called Cowell's load, now called Warmstry slip."

¹ *Noake's Worcester Sects*, p. 116.

The indenture goes on to state that a certain lease, dated 16th day of May, 1751, was granted of the aforesaid Warmstry House premises, by William Evett, of the city of Worcester, glover, to Richard Holdship the younger, glover, for a term of 21 years, at the yearly rent of £30, renewable at the end of that term for 21 years longer on payment of a fine of £20. Having the deeds before us we are reminded that we are indebted for the valuable information contained in them to the kindness of Mr. Allcroft, the present proprietor of Warmstry House. We are also obliged to Mr. Alderman Stallar, for information contained in the deeds belonging to the adjoining property, and to which we shall have occasion to refer.

The information thus afforded to us is the more valuable as we believe it to be from the only source whence we had a chance of obtaining it, the old books and papers belonging to the original company having been all destroyed as useless, and the local historians, Nash, Green, and Chambers, having left us without a single name, except that of Doctor Wall.

The extract we have just quoted reveals to us the date of the commencement of the porcelain works, viz., 16th day of May, 1751, and also the important position held by Richard Holdship. Another entry in the same deed gives us reason to believe that the original proprietors were Doctor Wall, Richard Holdship, Rev. Benjamin Blayney, and Samuel Bradley, a goldsmith who kept the shop in High Street for retailing the ware, to whom were subsequently added Rev. Samuel Pritchett, William Oliver, and William Davis.

Our engraving is copied from the *Gentleman's Magazine* for August, 1752, from which we also quote the following description.



“1, St. Andrew’s; 2, Warmstry Slip; 3, Biscuit Kilns; 4, Glazing Kilns; 5, Great Kiln for Seggars; 6, Pressing and Modelling Gallery; 7, Rooms for throwing, turning, and stove drying the ware on the first floor (*a*); 8, the Garden; 9, the Yard for Coals; 10, Mr. Evett’s house and garden (landlord of the premises); (*b*) the eight windows in two large chambers in which the ware is placed on the stallions, on the east and north where are the painters’ rooms.

“All the beginning of the process is carried on under the quadrangular building ground floor, marked A; in its north-west angle is the great rowl and ring; in the north-east the horses turn the same and the levigator near

to the rowl. The next on the ground floor is the slip and treading rooms ; behind No. 4 is the glazing room ; behind 5 is the secret room, on the ground floor.

“N.B.—A sale of this manufacture will begin at the Worcester Music Meeting, on September 20, with great variety of ware, and ’tis said at a moderate price.”

A few years later Green gives the following description of the interior of the porcelain works :—

“ Upon entering the manufactory you are first conducted into the counting-house on the right-hand side of the passage, and from thence into the throwing-room, where the ware is first formed from the clay. From this you are taken through a narrow passage to the stove, which, having a fire placed in its centre, equally diffuses its heat to the whole ; the ware is placed here to dry gradually, thereby preparing it for the next operation. The next room you are shown is the great hall, where the ware is turned upon the lathe. In a little room adjoining, another method is carried on, called pressing the ware on the wheel. In a great parlour on the opposite side of the building is also turning on the lathe, with that part of the business called handling and spouting, *i. e.*, putting the handles to the cups and the spouts to the teapots, &c. From hence you descend by a flight of six or eight steps into another pressing room, the action of which varies from the former in that here the clay is pressed by the hands only in the mould, but in the other by means of a wheel. From hence you are conducted to the lower regions of this work, where are the first set of kilns, called the biscuit kilns, in which the

ware is first burnt. After passing another stove, you enter the dipping or glazing room, in which the ware receives its glaze; from thence to another set of kilns where the glazed ware is burnt. Then crossing the coal yard you are shown a third set called straightening kilns; in an adjoining room the cafes or seggars in which they burn the ware are made. To the scouring room next, where all the biscuit ware is brought from the first-mentioned set of kilns and there sorted. In the slip-house the different parts of the composition, being first levigated, are sifted through fine lawn sieves and promiscuously blended together, afterwards dried in the slip-kilns, which are similar to the pans used in making salt. In a room adjoining to the slip-house you are shown a large iron roller upwards of two tons weight, by the assistance of horses revolving in a groove, not much unlike a cider mill.

You at length enter the painting room where the ware receives the ornamental part of the process, and which after burning and sorting is completed for sale. The curious and valuable art of transferring prints on porcelain is in this factory carried on in the greatest perfection. This work is the employ and subsistence of a great number of people."

Although these two descriptions which we have quoted were written at different times and with a period of twelve years between them, their agreement is such as to give us a very good idea of the completeness of this establishment. From the names in the firm, not including one who had practical experience as a potter, it is evident that an *expert* had been employed to put the establishment in proper working order. Our researches have failed in discovering the name of this individual, but rumour says that he came

from Chelsea; and, from the acquaintance which Doctor Wall had with people in that neighbourhood, it is most probable that his foreman came from thence.

Having now discussed the motives which induced the establishment of this manufacture, and having seen it provided with a local habitation, we must proceed to examine the porcelain itself.





PECULIARITIES OF WORCESTER PORCELAIN.

The first porcelain made at Worcester was what is called a fritt body, *i.e.*, a body consisting of materials which are fritted or melted together at a great heat in order to form chemically that which in the porcelain clays we have naturally. The fritt, composed of sand, glass, alkali, &c., having been melted into a solid mass, was broken and ground into a fine powder, a little pipe-clay was then added in order to give plasticity to the paste. It was next levigated and passed through fine lawn sieves, as already described. Although Laird says that the composition of Worcester porcelain contained about 15 or 16 ingredients, including quartz from the Pentland hills, near Edinburgh, we believe that the following receipt would be very similar to that used by Doctor Wall:—

Sand - - - -	120	These materials were fritted together into bricks which were afterwards crushed.	Of the fritt - -	75
Gypsum - - -	7		Whiting - - -	15
Soda - - - -	7		Pipe-clay- - -	10
Alum - - - -	7			
Salt - - - -	14			
Nitre - - - -	40			
195				100
For the glaze.—Red lead - - - - -				
	38			
Sand - - - -	27			
Ground flint - - - -	11			
Potash - - - -	15			
Carbonate soda - - - -	9			
				100

¹ The ancient receipt, called in the various documents “the True Secret of making Worcester Porcelain,” has not been preserved.

The proportions of the Worcester body were the result of Doctor Wall's scientific investigations, and it is a remarkable fact, of which we may be proud, that no other artificial porcelain of the period can be compared to it, either for closeness of texture, translucency of paste, or perfect homogeneous union with the glaze. The latter is a distinguishing feature of Worcester porcelain. We believe that no collector has ever seen a piece of old Worcester *crazed*; some hundreds of pieces have passed through our hands, but all are faultless in this particular. Chelsea and Derby porcelain frequently exhibit crazed specimens; on the former ware, the fault generally results from the excessive thickness of the glaze, on the latter from a defect in the body; frequently imperfect firing. The Chelsea glaze was very soft, it consequently gave great richness to the ware and the colours, but it was easily scratched, and, from flowing readily in the fire, formed into those green patches and tears which are frequently considered as proofs of Chelsea manufacture.

The early porcelains of France and Chelsea were fritt bodies, but these differing from each other were both different from that of Worcester, which exhibited so much of the character of Oriental in appearance and fracture as to deceive even an experienced eye (it is said that M. Brongniart mistook a piece of Worcester for Oriental until he had tested it with a file).¹

In order to do full justice to our early manufacture we must remember the circumstances under which it was produced, viz., before the discovery of any of those clays

¹ Marryat, 2nd ed., page 180.

which are now deemed indispensable, and in competition with the delicate but less durable fabrics—the soft porcelains of France and Chelsea.

Doctor Wall at once took the highest model as his standard and aimed at producing the most perfect imitation of Oriental hard paste yet made. His undoubted success in this particular will account for the great preponderance of Chinese patterns and marks so remarkable on Worcester porcelain both in number and variety.

There is little known of any special mechanical processes used at the manufactory in its earlier days. The work-people have no traditions amongst themselves, and it is only by close observation, and taking advantage of every waif and stray turned out of neglected corners or old rubbish heaps, aided by our practical knowledge and study of the works which have been produced, that we are enabled to make any remarks on the subject.

It is amongst the traditions of Staffordshire that when Ralph Daniel sent word to his friends from France that the potters in that country made their ware off moulds of gypsum, the first attempt to follow their example was made by cutting the pattern on a piece of spar. Of course this failed to answer the purpose, but the potters soon obtained sufficient information to enable them to make moulds of plaster of Paris.

In our collection we have preserved some moulds, made, not of spar but of a kind of white terra cotta, or pipe-clay, on which the pattern has been carved. A discussion with some persons of experience on the subject has not thrown any light on the process of manufacture

of these very curious moulds. The pattern seems to have been carved when the terra cotta was slightly hardened, so as to cut easily with a modelling tool, and afterwards fully burned.

These moulds had many advantages: they did not easily wear out, and the embossments had always the same freshness, but they were only suited to bodies of a peculiar mixture. We have also cup forms embossed with Chelsea patterns made in the same material.

Plain forms were thrown on the wheel and turned on the lathe without using moulds.

175½



Early examples of large wares are very scarce. The

punch bowl, which we engrave, is therefore a remarkable specimen. It has never been decorated, but it bears on the under side the figures 1751, as if to mark it as a triumph of manufacture in the first year. This bowl is in the possession of Mrs. Barr; it is about 16 inches long, and, from the style of the white embossed ornament, it would seem to have been made from a mould cast from silver.

In our collection there is a small soup tureen, having embossments of a similar character; the ground colour is the scaled dark blue, with panels; it is richly gilt, and painted with birds in the panels; but the manufacture of the piece itself is so clumsy that we must pronounce it an early trial, and in this opinion we are confirmed by the inferior painting of the birds. The paste is good but overstained, and it is otherwise deficient in the fine character exhibited in smaller pieces.

These two examples we believe to be trials of skill, and almost if not quite unique.

The specimens which are extant and the information we obtain from contemporary notices lead us to the conclusion that the wares made by the Company at the commencement were principally small.

The tea equipage at that period was a matter of importance, and consisted of a greater number of pieces in porcelain than at present. In addition to the usual cups and saucers, plates and bowls, there was the teapot and its pretty stand, the coffee pot, the tea canister, the cream jug, and the spoon tray (a very prime little article, which would

be lost under two or three of the present clumsy lumps of silver).¹

DeSSERT Services furnished an important variety of modelled forms, as well as scope for rich and artistic decoration. Compotiers were made in great variety, copied in many instances from those of Dresden, Chantilly, and Chelsea. Pierced baskets in imitation of wicker work (frequently mistaken for Chelsea), cider mugs, punch bowls and jugs, chocolate cups and stands, iceaux and butter boats, pickle fetts and pickle shells, the former being a number of shells mounted on a sort of rock-work, the latter consisting of a great variety of scallop and other bivalves, many of them modelled upwards of one hundred years ago, are in demand at the present time. Fashion has performed her cycle, and the models commend themselves again to public favour.

Few works in Worcester porcelain are more interesting to the connoisseur than the rich vases that from time to time issued from this establishment. The hexagon jar and cover, after a Chinese model, seems to have been the favourite form; it was generally grounded with a rich dark blue, bearing white panels; these were filled with birds, most brilliantly coloured and spiritedly drawn; the gilding of these vases was rich and solid, and in taste after the style of Louis XV. Some vases were of the Chinese beaker form, and others again copies of the plain round jar with a cover; these were sometimes painted with a bold group of flowers

¹ There is abundant scope for some enthusiast in art to indulge in an *Essay on Spoons*. Doctor Wall's delicate tea cups were tickled with the tiniest of cuillères, whilst the egg-shell fabric of our day has to resist, as best it may, the rude knocks of an ungainly piece of metal, sufficient to make at least three elegant spoons.

after the Dresden style. The same forms were made in a variety of sizes, the smaller being frequently decorated with Chinese flowers and ornaments.

Within the last three years some Worcester vases of an unusual type have been brought to light ; at first they were very puzzling to connoisseurs because, although the porcelain and the ground of dark blue seemed to be of Worcester manufacture, the painting could not be recognised as coming from that establishment.

The vases have proved to be Worcester of the very highest character, but the paintings, which might vie with some of the finest works of old Sevres, for artistic treatment, were executed in London, by John Donaldson, an artist, who obtained medals in 1765 and 1768, from the Society of Arts, for the best paintings on enamel. The forms of these vases are elegant, and differ from any others with which we are acquainted. As most of the early Worcester vases were thrown and turned (except of course those of a hexagon form), and not made in moulds, it is quite possible that vases of such a size were made only in sets as ordered. The handles were modelled of a scroll pattern—the idea apparently taken from Chelsea. The largest of the set is $18\frac{1}{4}$ inches in height, including the cover, the two others are $12\frac{1}{4}$ inches high, without covers. The subject of the centre vase is the Birth of Bacchus; on the others, the stories of Leda and Europa.¹

In our collection there is a vase, the painting of which was also commenced by John Donaldson ; it is of an un-

¹ These vases were lately in the possession of Mr. Walker, Harley Street, Bath.

usual globular form, and is $13\frac{1}{2}$ inches high ; it is ground with dark blue, of the scale pattern, and the panels are heart shaped ; it is slightly embossed, and pierced on the shoulders, after the fashion of some Dresden and Chelsea models. The painting is a pastoral subject, apparently after Bouchet ; there is no gilding, and the work has never been finished, as the vase unfortunately met with an accident, having fled in the enamel kiln ; it is, however, an interesting specimen.

We find another vase decorated by this artist, mentioned in the Catalogue of the Loan Collection.¹ The shape oviform, and the subject Venus at the Bath, Cupid at her side ; height, $8\frac{1}{4}$ inches. It is in the possession of C. B. Carruthers, Esq.

All these pieces were made of the fritt body. This porcelain may generally be recognised by its density (feeling heavier than the soap-rock body) as well as by generally showing a greenish tint when held against a strong light, more or less defined according to the thickness of the paste. This is also a feature in the German hard paste china. When the steatite was introduced into Worcester the porcelain became altogether lighter in character and yellow in colour, frequently looking dirty, as if ill prepared, to which cause we attribute the imperfection. Very many rich services were made after the introduction of the steatite, or soap-rock china, but the specimens commend themselves solely on account of their richness of colour, painting and gilding, never on account of their paste, which was the principal characteristic at the commencement.

¹ Catalogue of the Special Exhibition of Works of Art, Department of Science & Art, 1862.

The gilding of porcelain has always been one of the most important features in its decoration, being capable of exhibiting fine manipulative talent, and according to the richness of its colour and metallic effect adding to the value of the specimen. The preparation of the Worcester gold was remarkable, and we can compare it only with the most prized specimens of the continent ; Vienna and Sevres alone commanding a preference, and that not on account of finer metal, or a better preparation, but from their more severe and artificial treatment.

The gold, during the earlier period of the works up to about 1780, was mixed in its pure state as leaf gold, with honey as a vehicle and a little flux to make it adhere. This preparation was laid on with such good effect that when burnt it had the appearance of metal work, and gave great richness to the pieces. We attribute the rich appearance of the Worcester gold not only to the purity of the metal and the beauty of the work but also to the texture of the glaze, which being hard and thin did not absorb the metal ; the flux was sufficient to hold it on, but not enough to let it sink into the glaze. On Chelsea porcelain the case was different, for the glaze was very soft and thickly dipped, and however richly the gold may have been laid on, it would never stand out like that of Worcester. About the year 1780 quicksilver was introduced as an amalgam for the gold, enabling the manufacturer to use it more economically, but destroying to a great extent the richness of its effect.

The principal colours for which Worcester porcelain is remarkable are the rich cobalt blue, marone or ruby, opaque green, turquoise, and a bright enamel blue. The cobalt blue has undergone many changes since it was first

introduced; the early specimens partook of a blackish tint, owing to the impurity of the material, but the unceasing experiments of the chemist have now rendered the colour one of the most beautiful as well as the most durable applied to porcelain. The colour has always been a feature in the porcelain of Worcester; at the present time it forms the ground-work for the most beautiful speciality it has ever produced, viz., the Worcester enamels. The marone specimens are scarce; the green, the bright blue, and the turquoise, are all good colours, and are generally introduced with good taste.





THE VARIOUS STYLES OF WORCESTER PORCELAIN.

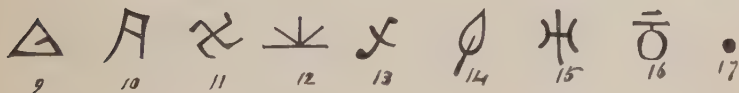
The earliest specimens of St. Cloud porcelain which are known to us, bearing the mark of the Sun, and the earliest specimens of Chelsea porcelain, both those marked with a blue anchor and others not marked at all, are suggestions taken from the blue painted porcelain of China; and so, we find, are the early productions of our Worcester works.

We may wonder that Doctor Wall's taste did not lead him to commence with a more artistic style, but when we consider that he had taken the Chinese fabric as his model for the material, we must admit that he was justified in copying its patterns also. It is possible that a more ready

sale was ensured to this class of goods, and also that he could most easily produce them. It was, therefore, to the advantage of the new concern to adopt it.

Chinese patterns did not require first-rate workmen (and they would have been difficult to obtain), but were within the scope of any workman capable of using a pencil and making even an indifferent copy. Some of the early specimens are rude enough, but it would seem that before very long the patterns evinced both taste and ability.

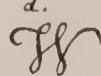
Our engraving, though small, includes several of the early types of both blue painted and Japan patterns. Most of them will be easily recognised. Cups and saucers were almost as a matter of course the first articles manufactured. The earliest specimens were remarkably small, after the Chinese model; some were round, and others octagonal. In these small sizes we have examples of very fine porcelain, and on these and the various small wares produced at the same period are to be found the curious marks of which Mr. Octavius Morgan, M.P., has kindly furnished us with the annexed collection:—



These we believe to be the workmen's private marks; they certainly were not intended as trade marks; and it is re-

markable that neither crescent nor the letter W is to be found in connection with them, although they are found on similar patterns. Many of these early specimens, as might be expected, show but indifferent potting, exhibiting the numerous faults incidental to a new manufacture.

The next series of wares are marked with either a

^{a.}
 or ^{d.}
 The latter, we have little doubt, was at

first intended for the trade mark, and possibly regarded as a happy one, embracing the initials of Wall and Worcester. We believe this mark was discarded as being too common-place, and not defined enough for a trade mark—such brands on porcelain being thought very highly of, and considered indispensable at the time.

As it was necessary that a symbol which could easily be recognised should be adopted, the crescent, which seems to have been suggested by one of the bearings of the Warmstry Arms in the principal room at the manufactory, was considered suitable, particularly as being distinct from any other known mark on porcelain. Notwithstanding that we find many pieces of a late period marked with

a , and we even find a ^{e.}
 printed at a period

which must have been a little later still, we see no reason at present to alter our opinion as to the date of these marks in general.

At the sale which took place in 1840, a quantity of imperfect goods which had lain in the warehouse from the earliest period was disposed of, and we have made

use of many of these articles to assist us in arranging the dates.

The very small cups and saucers were soon followed by others of a more reasonable size, but still small as compared with those required by modern taste. On these we have a great variety of patterns, but all painted in blue, with flowers, landscape, and figures. The ware for the greater part of these patterns was plain round, thrown on the wheel and then turned on the lathe; many of the early specimens, however, could not have been made after this manner, but must have been cast or pressed in a mould made from a well executed model.¹ One of the most beautiful of these has a delicate flower embossment all over the cup and saucer, except at the outer edge; another has a light elegant raised flute or rib, which has been revived within the last few years; another has a sort of sunk flute, which was much in favour. There were several other patterns, of which the moulds remain to the present time.

Two interesting patterns delicately traced in black belong to this period, the one with a Chinese lady, and the other with a cow ridden by a Chinese, as their principal decorations. None of this black pencilled china bears a mark, but from the texture of the paste we assign it to this date. The next advance in manufacture was painting in opaque enamel colours after the Chinese fashion. Many of the specimens of this style, with flowers, birds, and insects, are admirably executed.

These specimens are never marked.

¹ Made as described, page 43.

The more elaborate Japan patterns were always marked with the Chinese fretted square (of which there are three

varieties),  frequently with the **C** in red in addition.

Many of these Japan patterns evinced great care in the tracing, particularly in the gilding, which has quite established a character for Worcester work.

These manufactures bring us to the year 1756, when the proprietors were evidently in a position to extend their trade, for we find the following advertisement in *The Public Advertiser*, March 4, 1756:—

“The proprietors of the Worcester China Manufacture for the better accommodation of merchants and traders have opened a warehouse at London House, Aldersgate-street, London, where they may be supplied every day, between the hours of nine in the morning and three in the afternoon, with a sortment of goods wholesale on the most reasonable terms.

“ Orders are likewise taken and executed with despatch for home and foreign trade.”





INTRODUCTION OF TRANSFER PRINTING.

The art of Transfer Printing having done almost as much for British pottery as the art of Printing has done for literature,¹ any investigation which will elucidate its early history must be both interesting and important; particularly in the notice of a manufacture so closely connected with the invention as Worcester porcelain.

We purpose therefore to set before our readers such information as we have been able to collect on the subject. Tradition has generally assigned to Worcester the honour of this invention.

Marryat says:²—"The idea of printing upon porcelain, in order to avoid the trouble and difficulty of reproducing the Oriental and other patterns then in vogue, appears to have originated with Dr. Wall, who was skilled in printing. To him therefore is generally assigned the ingenious method of transferring printed patterns to biscuit ware which is now universally practised."

¹ Dr. Lardner says: "This modern improvement has added materially to the decent comforts of the middle classes in England, and has more than any other circumstance contributed to the great extension of our trade in earthenware with the Continent of Europe." *Dr. Lardner's Treatise on Porcelain and Glass*, 1852.

² *Pottery and Porcelain*, 2nd ed., page 294.

Brongniart says :¹—" Ce procédé, qui consiste à transporter sur diverses poteries des épreuves tirées en couleurs vitrifiables, d'une planche gravée, avait déjà été essayé, mais avec difficulté et imperfection, en Angleterre, d'abord à Liverpool, puis, vers 1751, dans la manufacture de porcelaine établie à Worcester par le Dr. Wall."

Mr. Mayer² informs us that the author of a work on Liverpool at the close of the last century³ says :—" Copper-plate printing upon china and earthenware originated here in 1752, and remained some time a secret with the inventors, Messrs. Sadler and Green, the latter of whom still continues the business in Harrington Street. It appeared unaccountable how uneven surfaces could receive impressions from copper-plates. It could not however long remain undiscovered that the impression from the plate is first taken upon paper and from thence communicated to the ware after it is glazed. The manner in which this continues to be done here remains still unrivalled in perfection."

Mr. Mayer's own account is more interesting although it does not claim so early a date by four years.

He says :—" Mr. Sadler gained his first idea of applying the art of printing to the ornamentation of pottery, from seeing some children flick waste prints, which he had given them, upon broken pieces of earthenware that they had brought from the potteries to ornament their baby houses with. This Mr. Sadler kept to himself; and seeing the value of the art thus suggested to him by that circumstance, after many fruitless trials, he at last succeeded in accomplishing his object. When he saw that his invention was nearly perfect he communicated it to Mr. Guy Green, who had lately succeeded Mr. Sadler's father in the printing business.

¹ *Traité des Arts Céramiques*, 1st ed., page 648.

² *History of the Art of Pottery in Liverpool*, page 12.

³ *The Liverpool Guide*, by M. Moss, Liverpool, 1799, 3rd ed., page 107.

“The two now conducted their experiments together, and ultimately entering into a partnership, determined to apply to the king for a patent, and accordingly procured all the requisite certificates and other papers necessary to show their claim to the discovery, but they consulted with their friends however, who feeling assured that so curious a discovery would not easily be found out, and consequently that a long time must elapse before others could injure them by opposition, and considering besides the great expense and delay attendant upon securing the patent, as well as the exposure of the method, the secret of which was of the utmost value to them, it was thought better to abandon the idea of a patent. The papers consequently were never used, which will account for their being now in my possession, I having obtained them from Miss Sadler of Aintree, the only and still surviving daughter of the discoverer. *Several places have been selected as claiming the honour of the first introduction of the art which helped to make English Pottery famous throughout the civilized world, and has done so much towards making its production one of the greatest staple manufactures of the country.* There are computed now to be nearly 110,000 hands employed in connection with the art, and therefore to set at rest the question of any doubt about it in future I give the evidences from the original documents now in my possession, as follows:—

“I, John Sadler, of Liverpool, in the County of Lancaster, printer, and Guy Green, of Liverpool, aforesaid, printer, severally maketh oath, that on Tuesday the 27th day of July instant, they, these deponents, without the aid or assistance of any other person or persons, did within the space of six hours, to wit, betwixt the hours of nine in the morning and three in the afternoon of the same day, print upwards of twelve hundred earthenware tiles of different patterns, at Liverpool aforesaid, and which, as these deponents have heard and believe, were more in number, and better and neater, than one hundred skilful pot painters could have painted in the same space of time in the common and usual way of painting with a pencil; and these deponents say that they have been upwards of seven years in finding out the method of printing tiles, and in making trials and experiments for that purpose, which they have now, through great pains and expense, brought to perfection.

“ ‘ JOHN SADLER.

“ ‘ GUY GREEN.

“ ‘Taken and sworn at Liverpool, in the county of Lancaster, the second day of August, one thousand seven hundred and fifty six before William Statham, a master extraordinary in Chancery.’ ”

Mr. Mayer continues :—“ Thus it appears, from the evidence above given, that to Mr. Sadler we owe the art of printing on pottery ; but that evidence is further confirmed by specimens now before you, ‘ an impression from a copper-plate engraved after a portrait of Frederick III, King of Prussia, done from an original painted at Berlin in 1756, ‘ J. Sadler, Liverpool, enam.’ it is on enamelled copper. Another bearing the portrait of George II., the arms of the ‘ Bucks Society,’ a mug with a well executed landscape, tiles for fire places, &c., &c.”

In the extracts we have made, Mr. Marryat gives us no date on which to rely for Worcester.

M. Brongniart gives no date for Liverpool, and for Worcester, 1751, for which we fear he has no authority. The only date, so far as we can at all rely upon, is that in the patent papers, July 27, 1756 ; this we must consider to be the starting point of the Liverpool invention. The seven years of trials would go for very little if it could be proved that some one else had introduced the invention before that time.

We have now the pleasure to introduce a new claimant for the honour of this invention. As the advocate of the intruder, we regret our inability to do justice to his cause ; we shall, however, be able to produce a few important dates, and a few interesting facts connected with his claim to the invention, and then we must leave it to our readers to award the disputed laurel.

About the year 1750, there was established near London a manufactory of enamels on copper ; the works were

* This paper was read at a meeting of the Historical Society of Lancaster, May 3rd, 1855.

carried on at York House, Battersea, and were conducted by Alderman Jansen, in 1755. The articles made were in great variety,—pictures, salt cellars, tea caddies, tooth-pick cases, bottle labels, coat buttons, snuff boxes, &c. These works were generally decorated in good taste, the greater part of them painted with flowers, in addition to bands or grounds of different colours, pink, yellow, blue, &c.; there were also many with a superior decoration, elegant vignettes after Watteau, Boucher, and other artists; and it was on these specimens, we believe, our invention was first used, sometimes as delicate engravings in red, purple, black, or gold, and at others, having the outline printed, colours were delicately introduced so as to form an elegant painting without the trouble or cost of drawing.

The following specimens in our cabinet show some of the styles which were introduced at the Battersea Works:—

A tea caddy, with delicately painted subjects of landscapes and figures; the outlines of the subject have been delicately printed, and the colours filled in.

A square plaque, printed in purple, with the story of Danæ.

A square plaque, printed in red, with the story of Europa.

An oval plaque, printed in gold, with portrait of George II.

An oval plaque, printed in black, with the Arms of the Anti-Gallican Society.

An oval plaque, printed in black, with Freemasons' arms.

An oval plaque, printed in black, with Freemasons' symbols, bearing date 5753.

A small round watch back, printed in black, with a tea-party, signed R. H. f.

A small oval plaque, printed in black, with figure of Falstaff.

Two small oval plaques, printed in black, with female heads dressed in the style of the last century.

All these works are beautifully drawn and carefully engraved; in fact, they bear evidence of the highest talent being employed in their production.

Rouquet, a French enamel painter, who lived some time in England, on his return to Paris in 1753-4, wrote a pamphlet on enamel painting, in which he speaks of the progress of printing as applied to that art in England. The English translation of this pamphlet is dated 1755; but, having been unable to obtain a copy, we cannot quote his exact words; he however leaves us under the impression that the art was practised in England two or three years before the time at which he writes.

The beautiful specimens which remain to us in Battersea enamels would assure us that first-class artists had been employed at that manufactory; and this evidence is confirmed by the art-historians of the period. We recognise the genius of Ravenet in the delicate designs and elegant arrangements, and also in the portraits; and we believe further that Walker and Grignon, Hall and Ryland, lent their assistance to the new manufacture.

Smith, in his "Life and Times of Nollekens,"¹ says, "*Ravenet was employed to engrave copper-plates from which the articles were stamped, consisting of scrolls,*

¹ Vol. II., p. 389.

foliage, shells, pastoral subjects, and figures of every description. Of some of these productions I have seen impressions on paper, and they, as well as everything from the hand of Ravenet, do him great credit."

Bryan¹ says that "*John Hall was placed under the care of Ravenet, with whom was Mr. Ryland at the same time; his first friends in London were Sir Stephen Theodore Jansen and Jonas Hanway, Esq.*"

Smith, in the before-named work, says that John Hall, when a lad, painted ornaments upon china for the manufactories then in high estimation at Chelsea, under the direction of Sir Stephen Jansen.

There is evidently a confusion here between Chelsea on the one side of the river and Battersea on the other—as there is also between Stephen Theodore Jansen, proprietor of the enamel works, and his father, Sir Theodore Jansen; but the connection is quite sufficient for our purpose.

Ravenet and Hall, both engravers, worked for the establishment at Battersea, of which Jansen was proprietor. The works which these artists produced may now be seen on the various specimens of Battersea enamels. They may be recognised by their style, and they are printed by transfer. It will be important for us to show that these works were executed before the date of the Liverpool patent papers, and probably our account will be considered a very good reason why Messrs. Sadler and Green did not follow up their original intention.

Horace Walpole wrote to his friend R. Bentley, Sept. 18th, 1755, as follows:—*I shall send you a trifling snuff-*

¹ *Dictionary of Painters and Engravers*, p. 309.

*box, only as a sample of the new manufacture of Battersea, which is done from copper-plates.*¹ This date is interesting, but we cannot think that this snuff-box was the first article which was finished in this style. Mr. Octavius Morgan, M.P., has a large snuff-box which is ornamented on the cover and bottom with a transferred engraving of Freemasons' symbols, similar to what we have seen on Worcester mugs, but the devices are different. On Mr. Morgan's box we have the date 5754, which we believe, according to Masonic chronology, would be 1754.

We have also recently obtained the cover or plaque belonging to another box, which in a similar way bears the date 5753. This would be 1753; consequently both these specimens were prior to Horace Walpole's box; and as the Liverpool claimant (Sadler) says nothing about enamels, we may be quite sure they do not belong to him. We think it possible that some at least of the enamels which bear his name came from Battersea, but having purchased them at the sale, and being a printer, he thought it no harm to put his name on his own property. The style of engraving suggests this idea. That which is generally recognised as Liverpool, on tiles, teapots, and Wedgwood fundries, is of a very different character. Carver was the Liverpool engraver, and his work, although vigorous and telling, had not the refinement of Ravenet's.

The following notice will account for an extraordinary dispersion of some beautiful works in enamel, and also for the appearance of delicately executed engravings at times and in places where they might least be expected:—

¹ *Walpole's Letters*, Vol. II., p. 466.

Extract from the *Public Advertiser*.

“ Monday, February 2nd, 1756.

“ To be Sold by Auction,

“ By ROBERT HEATH,

“ By order of the assignees, on Thursday, the 4th of March,
and the following days :—

“ THE GENUINE HOUSEHOLD FURNITURE, plate, linen, china, and Books of Stephen Theodore Janfen, Esq., at his house in St. Paul's Churchyard, consisting of crimson Genoa silk, damask, chintz, and worsted damask Furniture, with exceeding good bedding, a magnificent settee, two elbow and twelve other chairs, four stools and two fire screens of exceeding fine needle-work, a curious India cabinet with variety of fine old Japan, Dresden, Nankeen, and other china, a fine sideboard of plate, a large wardrobe of household linen, his entire library of Books and Book cases, an elegant chariot richly covered and lined with crimson embroidered velvet, and harness to ditto, a Salisbury coach and harness, also a quantity of beautiful Enamels, coloured and uncoloured, of the New Manufactory carried on at York House in Battersea, and never yet exhibited to public view, consisting of snuff boxes of all sizes, of great variety of patterns, of square and oval pictures of the Royal Family, history and other pleasing subjects, very proper ornaments for the cabinets of the curious, bottle tickets with chains for all sorts of liquors and of different subjects, watch cases, tooth pick cases, coat and sleeve buttons, crosses, and other curiosities mostly mounted in metal double gilt.

“ On the first day, precisely at two, will be put up to sale the lease of the House and Warehouses, with two court yards, a double coach house and stabling for four horses, with commodious rooms for servants over it, and a tenement adjoining, besides large cellaring, distinct from the house, with a back way into Great Carter Lane.

“ To be viewed from Monday the 1st till the time of Sale. Catalogues to be had the day of viewing at the place of Sale, of Mr. Cheffon, Upholder, in Fenchurch Street, and of Mr. H. Humphreys, Upholder, in St. Paul's Churchyard.”

We have been particular in copying this advertisement in full because it gives us the winding-up of the establishment which produced the printed enamels. Alderman Janfen's name appeared in the year 1756 in the list of bankrupts, where he is described as a stationer. We are not aware of the cause of his misfortunes, but from other sources it appears that he was Lord Mayor of London in 1754.

We scarcely know how to read the line in the advertisement "never yet exhibited to public view;" it might mean that there were amongst the stock many articles which had not yet been exhibited, or it might mean that *none* of the works had been offered for sale.¹

When we consider the time necessarily occupied in producing so many fine engravings (for all engravings must be made purposely for transfer) as also in making the objects themselves, the commencement of the works must be dated a considerable period prior to our snuff-boxes. Alderman Janfen would, under these circumstances, have incurred a large expenditure of capital without an adequate return, and the invention at Battersea would truly date from the year hinted at for Liverpool, 1752.

If the advertisement is viewed in another light we regard it as the breaking up of a large establishment, dispersing a great amount of valuable property, and throwing a number of artists and skilled workmen, experts in a new business, out of employment.

The plant, including the copper-plates and plain goods, would also be thrown on the market.

¹ The latter idea is not probable, as from the date on the masonic boxes they must have been engraved at least one and two years respectively before the auction.

It is at this period that we desire to introduce Worcester in connection with the art of transfer printing. The invention had hitherto been used only for the decoration of fancy articles, but we give Doctor Wall credit for being able to appreciate the advantage which would accrue to his porcelain from the adoption of the process. It is probable that his perception was quickened by an illustration of what might be done by the Battersea engravings.

The name of Robert Hancock has been before the public in connection with Worcester porcelain for a long period, his marks on engraved specimens being known to all collectors. A further account of him we have no doubt will be received with interest. We engrave a copy of a Battersea watch-back which bears his signature, R.H.f., thus proving his connection with that establishment.

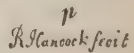


Studying under Ravenet, we cannot wonder that he was enabled to render the works of Watteau and Boucher with true feeling. It is to him therefore that we owe that refined excellence for which Worcester printed porcelain has always been distinguished. M.M. Jacquemart and Le Blanc

thus compliment the work :—" Les pièces imprimées sont remarquablement fines ; décorées en camaïeu rouge ou noir, elles portent des sujets champêtres dont les personnages rappellent les compositions de Watteau."¹

In addition to the watch-back we have in our collection some pieces of *Chinese porcelain* printed with similar subjects, and bearing his name in full, R. Hancock fecit. These specimens we believe to be unique and part of a tea service finished as the illustration to which we have alluded on the preceding page.

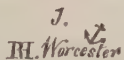
Hancock was no doubt prompted to this idea by the fact of Chinese porcelain having been painted at Chelsea, it is said by Paul Ferg and other artists. Having seen no other specimens of the kind, and procuring these in Worcester, we believe it to be a fair assumption that these pieces were prepared as samples for the purpose of procuring employment. Had Hancock been residing in Worcester, there would have been no occasion for his using Chinese porcelain ; and having obtained employment in Worcester, the experiment was not repeated.

We may here state that the copper-plate from which not only this Chinese porcelain was printed, but some of the finest specimens of Worcester in our cabinet, was discovered by Mr. Jewitt, at Coalport. It bears the mark 

The earliest dated piece of which Worcester can boast is the mug decorated with the portrait of the King of Prussia, printed in black. This piece has been celebrated by the poem written upon it, and which we give in the

¹ *Histoire de la Porcelaine*, page 631.

appendix. It is addressed: "On seeing an armed bust of the King of Prussia curiously imprinted on a porcelain cup of the Worcester manufacture, with the emblems of his

victories." It is marked  The date of the poem is Dec. 20, 1757; it appeared in the *Gentleman's Magazine*, vol. xxvii., page 364; it also appeared in the *Worcester Journal*, Jan. 1758, with this addition:—

"Extempore on the compliment of imprinting the King of Prussia's bust being attributed to Mr. Josiah Holdship:

"Hancock, my friend, don't grieve tho' Holdship has the praise,
'Tis yours to execute, 'tis his to wear the bays."

This poem was copied into the *Worcester Journal* at the request of "Philomath," when some one who appears to have been acquainted with the facts of the case, and annoyed that Holdship should receive an honour to which he was not entitled, resolved to do justice to the stranger Hancock, by the couplet we have quoted.

We may here endeavour to assign Richard and Josiah Holdship their proper places in connection with the Worcester porcelain works.

In the year 1759, Richard, who was the leaseholder of Warmstry House, bought the property conjointly with his brother Josiah for the sum of £600. He had previously in 1756 purchased some houses to the south of the porcelain works, and erected a large and elegant mansion in their place. There is a large engraving of this building, by Hancock, entitled: "*A west prospect of the Worcester porcelain manufactory, with Mr. Holdship's new buildings.*" In these undertakings Richard Holdship seems un-

fortunately to have become involved, for after mortgaging his house property he was declared a bankrupt in 1761, having sold his shares in the porcelain works to David Henry, of London, for the nominal sum of 5s. Henry continued a partner until the lease expired.

We have seen that Richard Holdship was the person who leased the premises for the porcelain works, that he along with his brother purchased those works, and that he purchased property adjoining the works and built himself a fine house.

Josiah had the compliment paid to him of printing this mug with the King of Prussia's portrait. We may thus conclude that Richard, although described as a glover, was the leading business man in the factory, giving general supervision in the commercial department.¹ Doctor Wall would supply the receipts for bodies, glazes, colours, &c., as well as a considerable share of the capital, and it is probable that Josiah,² the junior Holdship, would be introduced by his brother to take office in the new company; that this office was connected with the decorating department we may reasonably suppose, from the printed specimen being attributed to him.

The business of printing by transfer, although kept a great secret at first, was not a difficult one to acquire; we need not therefore be surprised to find (according to Mr. Jewitt's extract from the Dewsbury papers)³ that Richard

¹ This is confirmed by the City Records, where we find an apprentice bound to him as a glover, and one of the proprietors of the porcelain works, June 1755.

² Josiah does not seem to have been affected by the bankruptcy of his brother, for he appears as a subscriber to the Infirmary in 1767, and at his death in 1784 bequeathed £100 to it.

³ *Art Journal*, 1862, page 4.

Holdship, on leaving Worcester a few years after his bankruptcy, should offer his services at Derby as a printer on porcelain. It is more important to us to learn that at the same time (1764) he was enabled to offer "soap rock at fair prices" to the Derby works. No doubt when at Worcester he had learnt something of the Worcester secret, and would know the value of the different materials.



Our engraving represents a few specimens of black print wares, some of which will be recognised by the collector. From the date of the sale in London, to that of the poem on the mug, was 21 months, just time for the invention to get well established and in working order, for although many of the Battersea copper-plates may have been brought to Worcester, many more must have been designed and engraved for the new branch of work. The story of the "Milk-maid," for instance, we consider to have been specially

designed, as applicable to tea services. The print generally used for the plate may have been designed for some other purpose; but it answers admirably, and is beautifully engraved; the subject is "The Gallant kissing his Lady's hand—the Maid standing behind with her finger on her lips." We have a plate with this engraving printed in a delicate red, such as we find on the Battersea enamels. Mr. Hailstone, of Horton Hall, has a companion plate, same colour and style, but the engraving a "Tea Party:" this plate is signed "R. Hancock, fecit."

The principal subjects engraved comprise picturesque views of ruins, no doubt suggested by those on the enamels; portraits, amongst which may be named the King of Prussia, George II., the Marquis of Granby, Admiral Boscawen, George III., Queen Charlotte, &c.; hunting and racing scenes, tea parties, pastoral scenes, which might be styled the story of the Milkmaid; subjects after Boucher and Watteau; fishing parties, fortune-tellers, birds, Chinese subjects, and a variety of others, all admirably executed. In fact, we may say of Hancock, what Smith said of his master, Ravenet, "Everything he undertook he did well."

The marks found on black printed porcelain generally consist of the monogram or those already given. These marks are always under the subject, on the face of the ware—never underneath the piece; but we have an example of black print, with the saltire swords underneath the cup. As the mark is in blue, under the glaze, it must have been placed there before the cup was printed, and was most likely intended for one of those patterns in the Dresden style so frequently copied.



The coloured prints in our possession are all marked with the Chinese square

An artist of Hancock's reputation was not likely to remain without pupils—two at least are mentioned. Valentine Green, the Worcester historian, was his pupil for some years. He was succeeded by James Ros, an engraver of good local reputation. Chambers says: "James Ros, an artist of considerable talent, succeeded Mr. Green as pupil to Robert Hancock, in 1765." Respecting Green he says: "In 1760, however, he (Green) changed his course, and quitted his home abruptly and without the knowledge of his father; having a turn for drawing, he entered himself into a pupilage of line engraving with an artist, Mr. Robert Hancock, residing in Worcester, but without his father's concurrence."

Mr. Thomas Turner, who left Worcester, in 1772, to open the works at Caughley, was an engraver, and learned his art in Worcester; he must, therefore, have been also a pupil of Hancock's.

The porcelain at this time was very beautiful, and well fitted for the delicate engravings with which it was decorated. It may be well to note that all this black printing was done on the glazed surface of the ware, and passed through the enamel kiln fire only. There are a few specimens in our cabinet which show that Doctor Wall was desirous of introducing an *under-glaze* colour in addition to blue, for these engraved patterns. Few colours could stand the great fire required for the glaze, but a delicate purple appears to have done so. As a preliminary step to the more important

¹ *Biographical Illustrations of Worcestershire*, page 508.

blue printing we must consider it satisfactory, but for elegance of appearance it cannot be compared with the fine impressions on the glaze.

Although we have specimens of both dinner and dessert services printed in this colour, for which purpose it was most appropriate from its great durability, it does not seem to have been much in demand, as the examples are rare.

We have also evidence that the original idea of *outline printing* for colours was practised in Worcester at this time, but as all the specimens which we have seen are inferior and very different to the Battersea work, we do not think it gained much favour; the colours are too thick, and both printing and colouring are devoid of delicacy—the printing spoils the colours, and the colours the printing. We account for this by the glaze of the china being so much harder than the surface of the enamels, and the fact of regular prints being frequently used instead of having either mere outlines or very delicate engravings cut for the purpose.

Although the special branch of transfer printing, which gave so much value to the art, as applied to pottery, was the copying of Chinese and other patterns in blue on the biscuit ware, it was only used to a limited extent in Worcester for some years. It is difficult to give a reason for this, but we shall endeavour to throw some light upon the subject when it comes before us in a future period of our history.

We need not here recapitulate our statements, but we claim to have shown that the invention of transfer printing on the glaze is due to Battersea, that Worcester was the first to adapt that invention to the ornamenting of porcelain services, and also that Worcester was the first to invent and use the art of *under-glaze printing*.



THE PROGRESS AND REPUTATION OF WORCESTER PORCELAIN.

The peculiar character of Worcester porcelain was generally acknowledged about the year 1760, for both prior and subsequent to that date an artificer named John Giles,¹ of Kentish Town, advertised "to procure and paint for any person Worcester porcelain to any or in any pattern."

This is the John Giles alluded to by Thomas Craft, in his account of the Bow bowl² in the British Museum, and here no doubt were burned the fine vases painted by Donaldson, and many other specimens which occasionally rather puzzle us as to their parentage.

The *Oxford Journal* of May 7th, 1763, contains the following announcement:—"Services of Chinese porcelain may be made up with Worcester so that the difference cannot be discovered. A great abuse of it is the felling of other far inferior kinds of ware for Worcester, by which both the buyer is deceived to his loss, and the credit of the manufacture is injured."

We have had an illustration of the truth of the former part of this statement in some specimens purchased in London, consisting of a tea cup and saucer, and coffee cup. It appears that several connoisseurs were unable to decide

¹ There can be no doubt that the Giles here mentioned was a Worcester man, for the name occurs in *Chambers's Biographies*, in the old Directories, and in Chamberlain's Books. We have also a letter written about 1730, from London, by a John Giles, to Mr. Swift, of the Blankets, near Worcester. In the letter Giles makes allusion to the city in such a manner as to show his acquaintance with it. In the endorsement of this letter Giles is called a French prophet.

² Described by Mr. Franks, *Archæological Journal*, vol. xvi., page 316.

whether they were Worcester or Chinese. The fact is that the coffee cup is Worcester, and the tea cup and saucer Chinese, but so perfectly are they matched that few could tell the difference.

Mr. Marryat¹ quotes the following from the Annual Register for the same year (1763):—

"I have seen patterns of all the manufactures of Europe. Those of Dresden, and Chantillon (i Chantilly) in France, are well known for their elegance and beauty; with these I may class our own of Chelsea, which is scarce inferior to any of the others; but these are calculated for ornament rather than use, and if they were equally useful with Oriental china they could yet be used by few, because they are sold at high prices. We have indeed many other manufactures of porcelain, which are sold at a cheaper rate than those imported, but, except the WORCESTER, they all wear brown, and are subject to crack, especially the glazing, by boiling water."

It is evident that the business of the porcelain works made considerable progress, and, as well as we can judge from the encomiums universally passed upon the ware, the success was merited.

The manufacturing arrangements were now extended by the addition of a grinding mill, which was situate upon Glasshampton brook, in the parish of Aftley. The deed of lease is dated Jan. 1, 1763, as between the Rev. Samuel Pritchett, William Oliver, William Davis, Thos. Waldon, of the one part; and John Wall, David Henry, Rev. Benjamin Blayney, and Samuel Bradley, of the other part. All these names, with the exception of Thos. Waldon, subsequently appear as partners in the porcelain works. The lease was for nine years, intended to expire at the same time as the lease of the manufactory.

¹ *Pottery and Porcelain*, 2nd ed., page 295.

In the year 1763 Samuel Bradley and William Davis were the managing directors, both names appearing in the apprentices' indentures.

At the commencement of the business the apprentices were bound to Richard Holdship, as we learn from the City records, which we have been enabled to search through the kindness of Mr. Woof, F.S.A., who has so admirably arranged these important documents that they are now available for either business or archæological reference. This entry, and there is but the one before 1763, contains the following words:—

“June 25, 1755.

Be it remembered that John Williams, son of Richard Williams, of the parish of St. Nicholas, weaver, doth put himself apprentice to Richard Holdship, the younger, glover, and one of the partners and proprietors of the Worcester Porcelain Manufactory, for seven years, to learn the art of a potter.”

After Holdship's bankruptcy in 1761, Samuel Bradley seems to have taken his place as manager, in which he was subsequently joined by William Davis. Amongst the apprentice records we find that of William Davis to his father as apothecary, dated May 17th, 1755, consequently he would not have completed his apprenticeship till 1762. As we never hear of the younger Davis as an apothecary, he was probably only bound to his father in order to obtain his freedom.

Bradley is described as a goldsmith and china manufacturer; he was the proprietor of the shop, 33, High Street, and the retailer of the porcelain in Worcester.

Davis is described as a china manufacturer only, but of thirty-three entries of apprenticeship indentures, twenty-

eight are in the name of Bradley, and only five in the name of Davis.

We are in possession of one of these indentures of apprenticeship, from which, although it does not contain any restriction respecting feeding on salmon, we shall quote a few lines.

"This indenture witneffeth that William Taylor, son of Thomas Taylor, of the city of Worcester, weaver, by and with the consent of his said father, doth put himself apprentice to William Davis, of the city aforesaid, china manufacturer, to learn his art, and with him after the manner of an apprentice, to serve from the date hereof seven years. * * * * *

"And the said William Davis, in consideration of the faithful service to be done and performed by the said William Taylor, the said apprentice, in the art of painting of porcelain ware which he now useth, shall teach and instruct or cause to be taught and instructed the best way and manner that he can, finding and allowing unto his said apprentice sufficient meat, drink, washing, lodging, and all other necessaries, during the said term, wearing apparel only excepted.

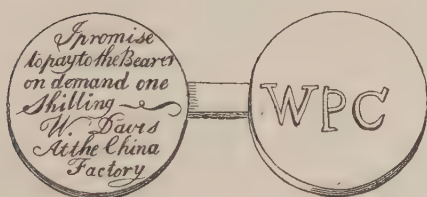
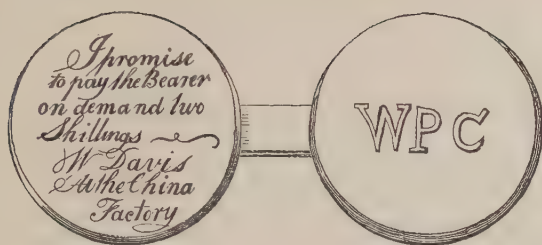
* * * * *

Dated 14th day of June, 1763."

There is another indenture, that of Francis Turner, potter, son of John Turner, potter, dated May 1st, 1772, with exactly the same conditions.

We are thus enlightened as to the terms on which the Company procured their apprentices, and we have learnt from a grandson of William Taylor, that the wages of a journeyman painter at this time were 21s. per week.

In *Young's Tour*, written a few years afterwards, he says: "The wages of the work people at Worcester are various: men, from twelve shillings to three pounds fifteen shillings per week; labourers, six shillings to seven shillings; and children, from one shilling to three shillings."



PORCELAIN TOKENS.—SOAP ROCK, &c.

It was about the year 1763 that those curiosities of currency, "Porcelain Tokens," were issued at the China Factory. Both the paste and the engraving agree with this date, but we can discover no local evidence which would suggest the use of them. It was now 100 years since the tokens of the seventeenth century had been prohibited, and the rage for those Birmingham curiosities of the eighteenth century had not yet commenced.

The only information likely to throw any light upon this issue is that contained in Ruding;¹ under date 1760, he says: "The half-crowns which remained were by no means adequate in number to the purposes for which they were in-

¹ *Annals of the Coinage*, Vol. II., page 81.

tended ;" and also, in remarking on the scarcity and value of silver, he says, "consequently no coinage took place until 1763." We engrave two specimens, which it will be perceived acknowledge their indebtedness, not in the usual form of a token, but in that of a bank note, with the signature of William Davis, the manager.

The letters W P C on the reverse are in relief, so that to counterfeit these tokens a person must have been in possession of the moulds for making the china, and the copper-plate for printing them. We have heard of these tokens being issued for a large amount (two guineas), but they are very scarce, as are also those we have engraved.

In the year 1769 the following advertisement appeared in the London papers. We have no clue to the cause of this sale, but the enumeration of the articles on sale is interesting as showing the goods manufactured at this period.

"MR. BURSALL, at his Auction Rooms,

"In Charles Street, Berkley Square,

"By order of the Proprietors of the Worcester Porcelain Manufactory,

"This and the two following days,

The large and valuable collection of the said Worcester Porcelain Manufactory, consisting of complete table and dessert services, leaves and compotiers, tea and coffee equipages, baskets, vases, perfume pots, jars, beakers, cisterns, tureens."¹

The vases painted by Donaldson would probably be of this date, so that we have an idea of the paste and style of some part of the work. Perfume pots and cisterns are rarely seen of this date, and we think the style of the dinner and dessert services would be of Dresden as well as Chelsea taste.

¹ We are indebted to the kindness of Mr. Franks, Director, S.A., for this notice.

January 1st, 1770, Messrs. Wall, Davis, and Blayney, entered into an agreement with George Hunt, Esq., of Lanhy Drock, Parish of Mullion, C. Cornwall, to open a certain vein or lode of porcelain earth, commonly called soapy rock, for a term of 21 years, at the rent of 10 guineas per annum, and for every ton over 10 tons an additional sum of 21s. per ton.

Although this is the first documentary evidence of the steatite or soap rock being introduced into Worcester, we have no doubt it was largely used long before this date.

Borlase, in his *History of Cornwall*, published in 1758, writing of steatite, observes: "This is carefully selected from the other sorts, barrellled up, and almost wholly engaged by people employed under the managers of porcelain manufactories."

Klaproth, in 1787, says: "It is used for making porcelain. The working of these mines is carried on by the house of the porcelain manufactures at Worcester, which pays £20 sterling for the ton of 20 cwt., because the bringing of it out to the day is extremely uncertain and dangerous, the serpentine rock breaking in so frequently."¹

The Lanhy Drock mine appears not to have answered the demand of the Company, for in 1776 our deeds state that they purchased from Messrs. Christian (of Liverpool), for the sum of £500, their interest in the lease of another mine, of the same material, which had 17 years unexpired.

In some notices of the manufacture of porcelain we have

¹ Trenham Reeks, Esq., has kindly favoured us with the information respecting the steatite or soap rock material.

seen Cookworthy's name introduced in connection with the Worcester works, but in the course of our researches we have discovered no document in which mention is made of it; indeed we find no trace of his special clays being used in the earlier period of our history. On the contrary, the deeds we have just quoted prove that the company was otherwise provided up to at all events 1776.

The earliest date assigned to Cookworthy's discovery is 1755.¹ The letter in his memoirs which gives the particulars of the discovery has no date, but in one which bears date 1760 he says he has just returned from Cornwall, where he has been for the benefit of his health. He goes on to write of a method of distilling sea water, and says nothing of the china clay.² Is it likely he had discovered it at this time? We think not.

Cookworthy did not take out his patent till 1768.³ Under these circumstances we must not be surprised at the investments made by the Porcelain Company in mines of soap rock.

¹ Marryat, 2nd ed., page 287. Catalogue of Geological Museum.

² Memoir of William Cookworthy, page 49.

³ Marryat, 2nd ed., page 287.





SALE OF THE PORCELAIN WORKS PROPERTY, ON THE EXPIRATION OF THE LEASE, AND NEW PARTNERSHIP.

The twenty-one years' lease of the porcelain works was now drawing to a close, and a sale of the property became necessary, as some of the shareholders desired to retire, whilst others were anxious to continue in the concern. As we shall see that the new proprietors were principally men of business, not mere capitalists, it is evident that the establishment was looked upon as a prosperous one.

Dec. 5, 1771, the following advertisement appeared in the *Worcester Journal* and other papers :—

“To be Sold by Public Auction, in one lot, to the best bidder, on Thursday, the Second day of January, 1772, at Eleven o'clock in the Forenoon, at the house of James Fewtrell, being the Hop Pole Inn, in the city of Worcester—

“The genuine process of making Worcester Porcelain, together with the stock, estate, and effects of the Worcester Porcelain Company, comprehending the stock of materials, moulds, models, tools, utensils, kilns, &c., employed in the said manufacture; the household goods and furniture in the manufactory house at Worcester, and the stock of ware, finished and unfinished, lying in the warehouses and rooms of the said manufactory house, and marked and numbered according to inventories, which are to be prepared in due time before the day of sale. Also the leases of the said manufactory house in Worcester, and of the mills at Aftley, in the County of Worcester, now occupied by the Company, and of the adjoining farm; also sundry other messuages or tenements, freehold and leasehold, situate near the said manufactory house, and the Company's interest in the lease of a mine of clay in Cornwall.

“Further particulars may be known by applying to the principal clerk at the manufactory house in Worcester aforesaid, or to the agent at the Company’s warehouse, No. 12, in Gough Square, Fleet Street, London.

“N.B. The stock of ware and goods in the said warehouse in London will be sold separately in London, some time after the above sale in Worcester, of which due notice will be given: in the meantime, the trade will be carried on there without interruption, and all orders duly attended to and supplied.”

Pursuant to this notice, the entire property of the Company was sold on the 2nd of January, 1772, by Auction, for the sum of £5,250, the names of the vendors being

JOHN WALL, the elder, M.D.

JOHN SALWAY.

DAVID HENRY.

GERMAIN LAVIE.

REV. RICHARD PRITCHETT.

REV. THOMAS VERNON.

REV. BENJAMIN BLAYNEY.

MARY BLAYNEY.

RICHARD COOK.

HENRY COOK.

WILLIAM DAVIS.

WILLIAM OLIVER.

JOHN THORNELOE.

SAMUEL BRADLEY

By his Assignee

ROBERT BLAYNEY.

The purchaser declared was the Rev. Thomas Vernon, but it is expressly named in the deed that he gave up possession in favour of John Wall, jun., and was desirous that the arrangement should be executed in his favour. John Wall, jun., was evidently only taking charge of the property until a new Company should be formed. On the 3rd of March following he disposed of the property for the nominal sum of 5s. to John Wall, the elder, M.D., William Davis, apothecary, William Davis, gentleman, Rev. Thomas Vernon, Robert Hancock, engraver, and Richard Cook, of London.

In 1769 Hancock had purchased from the mortgagees

Mr. Holdship's new buildings, which he had engraved some eleven years before, and we now see him a partner, with a sixth share in the porcelain works.

We regret to say that this partnership was not of long duration, for our deeds tell us that "Whereas certain controversies, differences, and disputes, had arisen between the partners touching the said Robert Hancock's share of the said stock, it was agreed by indenture dated October 31, 1774, in order to prevent all such disputes, to purchase from him his share in said stock for the sum of £900, being exactly one sixth," and which arrangement was completed accordingly.

Having now shown that Hancock was connected with Worcester and the Worcester works from 1757 to 1774, we cannot agree with Mr. Jewitt "that printing was practised quite as early at Caughley as at Worcester, if not a few years before."¹ We believe there was no attempt at printing in the Caughley works until Turner joined them in 1772.

The manufactories of Caughley and Worcester certainly did work to the mutual advantage of each other, but we can find no evidence, nor do we believe, that Worcester porcelain ever was sent to Caughley to be decorated either by printing or painting, but we know that Caughley porcelain was sent to Worcester to be painted and gilt, and then returned.

We have also most important evidence respecting the priority of Worcester work in the texture of the body. No one has ever asserted that Caughley at any time produced a

¹ Account of Coalport works, *Art Journal*, 1862, page 66.

fritt body like the early porcelain of Worcester, and it is on this superior ware that we find our earliest and finest specimens of printing.

When Hancock left the works in 1774, the indenture states that the cause of his leaving was a dispute about his share of the property, and it is a remarkable fact that although we have found many of the copper-plates of the early times (and some bearing evidence of his work) amongst the Worcester plant, we have not found one plate with Hancock's signature. It is therefore reasonable to suppose that when he left he took most of his plates with him, disposing of them in various ways, most of them we believe to a print-feller in London, for we have seen a drawing book published by Sayers, of Fleet Street, containing the very same prints as we have issued on china, and the name R. Hancock is on the corner of the sheet: Some of these copper-plates got into private hands about the town; we have seen one in the possession of Mr. Eaton, with an engraving in the Chinese style after Jean Pillemont, of which we have a transfer on a cup and saucer, and on the reverse of this plate is a Corporation quib: a number of Aldermen in their robes mourning around a tomb on which is inscribed—

T. B. R—US

After lingering 24 days

Died of a bribery fever

Feb. 8th, 1774.

Underneath—

Some Worc—ter C—pora—on m—mb—rs

Mourning o'er their Nabob's embers.

Rouse was a director of the East India Company, and subsequently Member for the City of Worcester.

Having written thus far, we determined, if possible, to fettle any doubts which might prevail respecting these copper-plates, and accordingly applied to Mr. Pugh, the proprietor of the Coalport works, for permission to examine the Caughley copper-plates. The promptitude with which that gentleman placed the whole of them at our disposal demands our warm acknowledgment. We have carefully examined these plates, and can find but one which has belonged to Worcester, in addition to that discovered by Mr. Jewitt; they both belong to an early period, and one of the subjects on each plate bears a similar character, having figures standing on scrolls; one set playing at "shuttlecock," the other at "blind man's buff." In each of these plates there are evidently two styles of workmanship, the one differing from the other in the masterly touches of the engraving. The figures on scrolls are well drawn, but they are more carefully than freely executed. The contrast is remarkable when compared with the companion picture. On looking at the reverse of the plate in our possession we find that it has been used as a practice plate, probably by Turner,¹ to whom we attribute the figures on the scrolls.

¹ We have learnt that Thomas Turner was the son of the Rev. Richard Turner, who was Curate of Whittington (near Norton), in 1755 & 1756. Mr. Jewitt tells us that the Rev. Richard Turner was Incumbent and Vicar of Elmly Castle and Norton in 1754. He died in 1791.—*Art Journal*, 1862, page 65.

Shaw, writing in 1829, says—"The late Mr. John (? Thomas) Turner, of Caughley, Salop, having acquired competent knowledge of the processes of manufacture, and some celebrity as an artist at the Worcester Porcelain Manufactory, and who, at the expiration of the term of his engagement, commenced the manufacture of porcelain at a place called Caughley, near Broseley, Salop."

"Thomas Minton was with Turner in 1782, and becoming associated with Pownall and Poulson, commenced, in 1793, the manufacture of blue printed ware at Stoke."

To our mind, this is a satisfactory explanation of the Worcester copper-plates being found at Caughley.

All the other plates are decidedly Caughley; most of them are borders or centres for those Chinese patterns called Broseley, and nearly all having the C and S cut with the pattern, so that the one operation of printing might suffice for both the pattern and the stamp. It is remarkable that many have both these letters, and yet we do not recollect having seen both on one piece of the ware.

Were these letters to be printed according to order? If so, we suspect that when the C was chosen it was with the intention of imitating Worcester.

One plate is an exact copy of Worcester, so much so that we began to doubt our judgment in assigning the ware to our own house, but on close comparison we find that the lines are not exactly the same, but evidently intended for a good imitation.

Among the Caughley plates are two or three of superior work, but the more we examine them, and indeed every other printed work on porcelain, the more we see reason to be proud of our Worcester transfer printing.

Worcester prints are as India proofs compared with the generality of printing on porcelain; the engraving is so truly delicate and artistic. One of the Caughley copper-plates bears the monogram TT. We do not suppose it was engraved by Turner himself, but it confirms the name of the original proprietor.

On the 22nd Feb., 1770, the following advertisement was inserted in the *Worcester Journal*:—

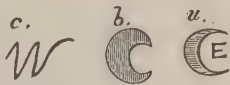
“CHINA WARE PAINTERS WANTED

For the Plymouth New Invented Patent Porcelain Manufactory.

A number of fober ingenious artists, capable of painting in enamel or blue, may hear of constant employment by fending their propofals to Thomas Frank, in Castle Street, Bristol.”

Whether this advertisement was the indirec̄t caufe of the rebellion at the manufactory we cannot fay, but juſt about this time there was a “turn-out” of all the blue painters in Worcester, in oppoſition to the uſe of the printing preſs for blue work.

We have been able to obtain but little information reſpecting this turn-out; it was, however, a very decided one on the part of the men, for they diſperſed in all directions. Some of them going to Derby, amongſt whom was the William Taylor before mentioned;¹ others went to Staffordſhire, and it is probable that ſome of them removed to Plymouth in anſwer to the advertisement.

The ſpecimens of early blue print marked *c.*, *b.*, and *u.*, are indicated by  the colour of the blue as well as the quality of the ware. They are not ſo common as ſpecimens of brighter blue, which belong to a later period, but in the latter ſpecimens the ware is of the ſoap rock body.

There ſeems to be an impreſſion that Turner introduced this claſs of work at Caughley, and, from the patterns known to have been produced at that eſtabliſhment, we have no doubt it was made the leading feature. In after years, when

¹ Page 76.

Messrs. Chamberlain began to decorate for both Turner and themselves, the constant cry was for more *blue ware*. It was as an engraver for this work that Mr. Thomas Minton commenced his connection with the trade, which was to render his name famous. Indirectly, therefore, Worcester may claim an association through Turner with the family so eminent in our art.

It might be interesting in this way to trace the pedigree of some of our patterns, but if it be true that the willow pattern was first produced at Caughley, Worcester as grand-fire would be saddled with a progeny decidedly more numerous than respectable.





CHELSEA STYLES ADOPTED AT WORCESTER.

The rumours respecting Chelsea workmen are not necessary to convince us that several of them were engaged at the porcelain works.

A variety of objects,—plates, cups, and vases, painted with detached groups of flowers, have so much of the Chelsea touch about them that they are frequently sold as such. The fine hexagon vases and large jugs, as well as the smaller articles painted with exotic birds, all tell us of a Chelsea parentage, the principal difference between these wares being more in the texture of the glaze than the drawing or workmanship.



We have engraved a few objects from our collection to illustrate this period. The wicker basket is so closely copied

from a Chelsea model that it is with difficulty distinguished from it; our specimen is marked with the crescent in blue. The leafage composit is another copy as to shape. The ornamentation might be called Worcester Dresden. The mug (one of a set) is one of the most highly prized of old Worcester patterns—a blue band richly decorated with gold at the top and bottom, in the front a landscape artistically painted within a circle surrounded by a turquoise leafage. The basket pattern dinner plate and the rich dessert plate are very beautiful examples. The vase is a peculiar model; it is admirably painted with aquatic birds, and probably dates a little later.

From about 1768 to 1780 there were sent out from the manufactory some of its finest productions in decorated porcelain, such as truly rivalled the boasted manufacture of Chelsea. Although the services with exotic birds and insects were suggested by Chelsea and Sevres models, as were also some with flowers, landscapes, and animals, exhibiting fine artistic feeling, we must take credit for the peculiar and distinctive character which was given to their decoration.

These services generally consisted of plates of a fluted shape (rather deep), dishes of oval, square, and leaf forms, and sugar tureens of which the model probably came originally from Chantilly.¹ The centres varied in their character, and were rarely important.

The Worcester works not only produced fine services but there is evidence that they at least attempted some of

¹ We have lately seen a most beautiful service of this style and period at the establishment of Mr. Joseph, New Bond Street. In the painting of the birds of this service there is all the freedom and beauty which is seen in the finest Chelsea.

the more celebrated of the Sevres vases, for we have lately found amongst the old moulds the lower part of the celebrated "Vase vaisseau à mât," described by Marryat.¹ We have also in our collection covered pieces like small tureens, which are decorated in the most charming manner, showing not only clever workmen but good designers. Some compotiers also, painted with exotic birds, and having a simple gold border, are quite in the old Sevres taste.

These fine examples indicate to us the oversight of a man of superior taste and the employment of first-rate workmen. We are sorry that we know nothing of the former and very little of the latter. The names of Dontil, Duvivier, Willman, Dyer, and Mills, have been quoted to us as workmen of superior character, who possibly came from Chelsea; we honour them generally in their works, but we would gladly have recorded a more distinctive testimonial to their ability.

We have seen a service with birds such as that now described, bearing the date 1775, authenticated, and which confirms the period here named.

The porcelain was now almost everything that could be desired: the body translucent, dense, and durable, the glaze clear and brilliant. Sometimes the translucency of the ware was not so remarkable as at the earlier period, but this is owing more to the construction of the pieces than an inferiority in the paste. Some of the richest patterns have been placed on what appears to be inferior ware, and the date would be probably about 1776. The porcelain is not bad in its composition, but it certainly

¹ Vol. II., page 313.

has not been carefully prepared, and the glaze is imperfectly stained, leading one to suppose that the painting department was better looked after than the potting. It would also seem to verify a saying which has been recorded of one of the Chelsea men when reproved for decorating an inferior piece of ware: "I would paint a brick if they gave it to me!"

From the specimens in our possession which bear a date, we believe that two bodies were in use from an early period, the finer fritt body for the more expensive wares, and the commoner, or soap rock body, for the ordinary painted blue ware. This common body was perpetuated under Mr. Flight, and continued with slight modifications by Messrs. Flight and Barr.





CHINESE AND JAPANESE MARKS ON WORCESTER PORCELAIN.

We have said that it was the custom at Worcester, more than in any other manufactory, to copy a great variety of Chinese and Japanese patterns, and this was done so accurately and with such good effect that the copies were frequently mistaken for originals. The texture of the porcelain in the first instance may have suggested this system, and we almost fear that the simulation of the various marks in some cases tended to deceive. They could not have been put on the ware for this purpose in all cases, as the crescent is frequently added, but they are often found alone. The following series of marks commenced at an early period, and was continued through the first thirty years of the manufacture. Amongst the Chinese marks found on Worcester



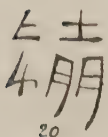
porcelain, the fretted square is the most common, and, as Mr. Marryat remarks, they seem to have been used without any rule, being added according to the caprice of the painter, for we find them on objects without the slightest pretension to Chinese design, many of them being copies of Sevres and Chelsea.



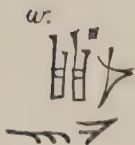
Appears on a dessert dish copied from a Chelsea model formed of two leaves.



This mark is copied from a chocolate cup of Japan pattern.



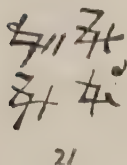
From a large bowl and milk pot of tea service, both Japan pattern.



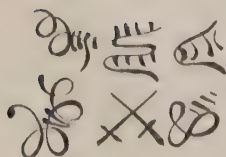
From a punch bowl and part of a tea service of the rich Japan fan pattern.



From plates of the same powdered blue pattern as the next mark, but on a round plate.



Also from plates.

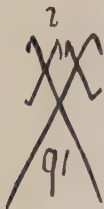


From dishes.

Marks on a dinner service of octagonal shape, the pattern in powdered blue with fan shaped and circular compartments, having sprigs and landscapes in the Chinese style.



These marks are found on a service of the same pattern as last described, on plates apparently of a breakfast service, in the possession of the Marchioness of Winchester.



It is strange that so pronounced a mark as the Dresden swords should have been copied at these works, but it was much used on patterns having a Saxon character. The earliest specimen,

judging by the paste and finish, is painted with sprays of flowers in pink, both with and without gold ornament. We have it also on copies of Chelsea, as well as on a black printed cup, and in a simple form on the blue ware just named.





INCIDENTS CONNECTED WITH THE PORCELAIN WORKS.

1774. In this year, Dr. Johnson, on his tour through Wales, passed through Worcester and visited the china works. The notice in his diary¹ is brevity itself, the entire entry being as follows:—"Sept. 15. We went to Worcester, a very splendid city. The cathedral is very noble, with many remarkable monuments; the library is in the chapter house; on the table lay the *Nuremberg Chronicle*, I think of the first edition. *We went to the china ware-house*. The cathedral has a cloister; the long aisle is in my opinion neither so long nor so high as that of Lichfield." As this would be after the Doctor's failure in his attempt to manufacture at Chelsea, we are not surprised that he should be rather indifferent to the attractions of porcelain at Worcester.

There is a curious old pattern which was made at a little later date (about 1780), but whose history we may introduce here. The pattern consists of a full-blown rose painted on a dessert plate, and having the leaves and buds to which it is attached modelled in bas-relief. The story told of this strange arrangement is that it was designed for the 7th Earl

¹ *A Diary of a Journey into North Wales, 1774*, by SAMUEL JOHNSON. Edited by R. Duppa.

of Coventry, who lost his sight by a fall from his horse whilst hunting in 1779, and who desired to *feel* the pattern on his desert service, as he was deprived of the pleasure of seeing it.

We cannot vouch for this fact, but it is one of the traditions of the works, and the pattern is so familiar to many that we thought it would be interesting to give some account of its supposed origin.

In May, 1776, the company purchased from Messrs. Christian, china manufacturers of Liverpool, their interest of 17 years in a lease of a mine of soap rock situate in the parish of Mullion, county of Cornwall, for the sum of £500.

Klaproth, writing a few years later, as already quoted, states that the Worcester porcelain works paid £20 sterling per ton of 20 cwt. for this soap rock, consequently we must regard the acquisition as a valuable one, and the fact of the company sinking so much money must be regarded as a proof of their great prosperity, as still further shown in the advanced price paid to Mrs. Cook for her share in the manufactory.

On the 27th of June in this year the Porcelain Company had to lament the loss of the founder of their works, in the death of Doctor Wall; he had not only been the founder of the company, but its consistent and respected head for upwards of 25 years. It must have been very gratifying to the doctor to see the exotic which he had so carefully planted and fostered grow into the stately tree, striking its roots deeper and deeper into the soil, and acquiring so strong a constitution as to enable it to outlive all its contem-

poraries. The last act of Dr. Wall in connection with the porcelain works was a graceful one, and a compliment well merited, we have no doubt, to the assiduity of his partner, Mr. Davis, the younger. A few days before his death (June 10th) he assigned to him (Mr. Davis) his share in the porcelain works for £1,100, being £900 less than its market value, as proved by the following circumstance:—On the 26th of December in the same year Catherine Cook (widow of Richard Cook) retired from the company, and was paid £2,000 as her share of one-fifth.

The company was originally divided into six shares of £900 each; when Hancock withdrew there remained five shareholders, who having paid him out would each have sunk £1,080 in the concern. This is within £20 of what Mr. Davis had to pay Dr. Wall's executors, but Catherine Cook received £2,000 as her share of one-fifth, so that the property had nearly doubled in five years.

It is very gratifying thus to find the finest productions and the most prosperous results in perfect accord.

We must now leave the old firm of the Worcester Porcelain Company, and we leave them in prosperity.

The works were carried on under the same conditions until the year 1783, when Mr. Flight, a London merchant, purchased the entire property.





MR. FLIGHT BECOMES PROPRIETOR OF THE PORCELAIN WORKS.

We do not think it would be right to infer from the amount paid by Mr. Flight, viz., the sum of £3,000, that the concern was now a failing one. The terms made by him were as follows : £500 to be paid at signing, £1,000 on or before 24th July, and £1,500 March 25, 1784. We believe that Mr. Flight did not take possession before September, 1783, and this would have enabled the company to reduce their stock to a fixed amount. The Rev. Mr. Vernon was in this year either 70 or 71 years of age, and Mr. Davis, sen., could not have been very much younger, so that Mr. Davis, jun., was really alone in the management. Mr. Flight was no stranger to the porcelain works and their prospects, for in 1782 his name appears in the *London Directory* as their agent, at No. 2, Bread Street. As he required the business for his two sons, Joseph and John, it is not likely he would have invested £3,000 for them unless he was well assured of good value and a fair prospect of success.

The porcelain trade had now obtained a firm hold in the city, the quality of the ware was acknowledged, and from the number of apprentices taken on from time to time, the citizens generally had an interest in its perpetuation.

On the 18th of May, 1786, there appeared an advertisement in the Worcester papers stating that Joseph Flight, jeweller and china manufacturer, had taken Mr. Bradley's shop, 33, High Street, opposite the Guildhall. The business was carried on in this house for a short time, but Green says that it increased so much that they were obliged early in 1788 to remove to larger premises (No. 45) in the same street; it was in their new premises that Messrs. Flight received the King and Royal Family.

It is possible that the change of proprietorship did not make much alteration in the management of the works, as it would manifestly be to the interest of the new masters to retain the hands, and keep everything in the usual working order until they understood something of the manufacturing details themselves. Still we cannot be surprised that Messrs. Chamberlain should have taken advantage of the change to leave the establishment and commence business on their own account.

Green tells us that "Mr. Chamberlain, senior, was the first apprentice under the original proprietary." And he also states that "the ornamental productions of the manufactory and the embellishment of the wares were carried on under the immediate direction of Mr. Chamberlain and his son for many years," but we cannot think that either the one or the other had been instrumental in producing the artistic wares we have just been describing, for there is no evidence of such taste in any of their own early works.

Of Messrs. Chamberlain and Son we shall have more to say presently.



THE VISIT OF KING GEORGE III. TO THE PORCELAIN WORKS.

The year 1788 was a memorable one for the Worcester Porcelain Works.

Green, in his *History and Antiquities of Worcester*, gives the following account of the Royal visit:—

“ In the year 1788, His present Majesty, having resolved to pass some part of the summer in Cheltenham, in Gloucestershire, for the benefit of its medicinal waters, arrived at that place on the 12th of July, accompanied by the Queen, the Princess Royal, and the Princesses Augusta and Elizabeth. The meeting of the three choirs of Worcester, Hereford, and Gloucester, by triennial rotation, was to be celebrated that year at Worcester, in the beginning of the ensuing month, and His Majesty, having received information of the nature of the institution, declared his intention of honouring the meeting with his presence, to the Rev. Dr. Langford, who, with the Hon. Edward Foley, were the stewards of the meeting, and that the orchestra should receive the addition of his private band.

“ On Saturday, the 2nd of August, their Majesties, with the Princesses and the Duke of York, passed through this city on a visit to Dr. Hurd, Bishop of Worcester, at his palace at Hartlebury, and on the 5th, between 7 and 8 o'clock in the evening, their Majesties arrived at the episcopal palace in this city.

“ On the 6th, His Majesty, being a very early riser, had surveyed the cathedral and its precincts, and walked to almost every part of the town before 7 o'clock. At half-past 10, His Majesty had a levee at the palace. At half-past 11, their Majesties and the Princesses,

with their retinue, proceeded from the palace to the cathedral, and were received at the great north entrance by the bishop, in his episcopal robes, and the dean, prebendaries, &c., &c.

"On the afternoon of the same day, their Majesties and the Princesses, attended by the Countess of Harcourt, the Earls of Harcourt and Oxford, Lord Courtoun, Colonels Goldsworthy and Digby, walked to Messrs. Flight and Barr's elegant china shop in High Street, where they remained almost an hour, and greatly admired the beautiful porcelain manufactured under the direction of those gentlemen, and gave orders for an extensive assortment of it.

"On Friday, August the 8th, His Majesty honoured the Corporation by visiting the Guildhall, and on the morning of Saturday, the 9th, their Majesties, the Princesses, and several of the nobility, went to the china factory, and saw the whole process of making china, at which they expressed great satisfaction, and the King was pleased to leave ten pounds for the workmen."

The King was so much gratified with what he saw that he condescended to recommend the proprietors to open an establishment at the west-end of London, and at the same time granted his patent, thus giving to Worcester the honour of having the first Royal Porcelain Works within its walls. The encouraging advice of His Majesty was speedily followed, and a warehouse at No. 1, Coventry Street, was established under the auspices of their Majesties' patronage. This undertaking was most liberally patronized by the several branches of the Royal Family, and the principal nobility and gentry throughout the kingdom.

Our engraving will be recognised in London as an accurate drawing of this well-known house.

The style of architecture is quiet, substantial, and in good taste, being quite in keeping with the character of the establishment, its proprietors, and the goods which emanated from it.



From the date of Mr. Flight's purchase in 1783 there seems to have been new life instilled into the works; the ware is carefully made, it is cleaner and more delicate in texture than that which we recognise as belonging to the period immediately anterior; but the artist who produced the high-class works of which we have lately written does not appear to have joined the new firm, neither did he join Messrs. Chamberlain's establishment, at least we have never seen the slightest approach to his style in any of their works.

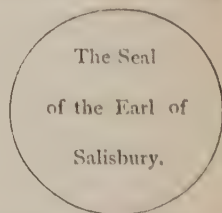
Messrs. Flight's early patterns were very simple, many of them consisting of blue painted and printed flowers, and a blue band with or without sprigs, more or less richly decorated with gold. The round fluted cup was the shape most in favour, but there was also used a straight-sided cup without a foot, copied from a well-known Sevres model.

The china was frequently but not always marked, sometimes having the name *FLIGHTS* ^{m.} *Flight* impressed in the ware, at others traced in blue thus, ^m with or without the crescent. **C**

These marked pieces give us the key to the style and the ware of the period. We have lately purchased the remainder of a service of this manufacture, which belonged to the celebrated Curran, the pieces bearing the above mark; it has been much used, and is a little disfigured, but the gold is in fair order.

The pattern called "blue lily" was that chosen by His Majesty for a breakfast service, hence the "royal lily" has been a fashionable pattern with many of the old nobility; it is copied from a Chinese model, and has little merit beyond that which is peculiar to many eastern designs; the lines are conventionally arranged, and cover the surface of the ware in a simple and graceful manner.

The Royal Warrant was signed early in the following year. It reads as follows:—



"I do hereby appoint Messrs. Joseph and John Flight to be Worcester porcelain china manufacturers to His Majesty; to have, hold, exercise, and enjoy the said place, together with all rights, profits, privileges, and advantages thereunto belonging.

"Given under my hand and seal this 2nd day of March, 1789, in the Twenty-ninth year of His Majesty's reign.

SALISBURY."

After the King's visit, the reputation of the Royal Porcelain Works was re-established, and frequently confirmed by substantial marks of Royal favour and liberal patronage bestowed upon the manufactory.

We are in possession of many interesting examples—specimens of services made for the royal family and nobility and gentry. So great was their number at one time that it seemed as if Worcester porcelain had found its way into the closets of most of the remarkable personages in the kingdom.

The fashion of having dress services, with full armorial bearings emblazoned on them, renders these examples in many cases remarkably interesting; a new title, or a marriage, frequently being made the occasion for a display of the acquisition.

The first of these examples belongs to the Royal Family. In 1789, the King's fourth son, Prince William Henry, was created Duke of Clarence and St. Andrew, taking the order of the Thistle.

In honour of this occasion, the service of which we have engraved a plate, was executed. The pattern is composed of the ribbons of the two orders entwined, forming panels, in which are sprays of the rose and thistle. The centre is formed by His Royal Highness's Arms, without supporters, properly emblazoned; the shield includes the arms of France, which were used until 1800.

The whole is well designed, but the colours do not blend well, being principally green and blue. The paste of the plate and the general character of the ware would give a date to this piece, even if the pattern did not.



We are unable to give any idea of the price or quantities of this service, but have no doubt it was a costly and important order.

The following receipt for a soap rock body would be that used about this time :—

Lynn Sand	- - - - - 300	} in biscuit oven	Calcined	{ Of the fritt	- - - - - 300
Flint Glafs	- - - - - 15			Soap-rock	- - - - - 240

The Glaze for this body was as follows :—

Arfenic	- - - - - 1	} Calcined in glaze kiln.	Of the fritt	- - - - - 18
Nitre	- - - - - 1		Flint	- - - - - 12
Flint Glafs	- - - - - 16		Cornish Stone	- - - - - 28
Red Lead	- - - - - 5		White Lead	- - - - - 48



The specimen which we have here engraved is that of another service made for H.R.H. the Duke of Clarence, in the year 1792 ; it is now, we believe, in the possession of the Earl of Munster.

The design for this plate has evidently been carefully made, and was quite in accordance with the prevailing taste. The centre of the plate is painted in monochrome, of a greyish black tint, and we understand the subject is the same on every piece, viz., "The Sea, with a Ship of War in the distance, and a figure of Hope in the foreground;" the whole encircled by an elegant radiating ornament.

The rim of the plate is a fine dark blue, the pattern consists of a rich gold ornament, divided by twelve small

panels, each of which is filled with a gold rosette or star on white ground.

Of course the design was intended to be appropriate to His Royal Highness's naval position.

This service was entirely painted by James Pennington, who, afterwards, was chief artist and herald painter and foreman in Messrs. Flight & Barr's works. Pennington came from Messrs. Wedgwood's, of Etruria, immediately on completing his apprenticeship, and this service was his first work in Worcester. This is the man alluded to by Mr. Mayer in his history of Liverpool pottery.¹ The service is there spoken of as for the Duke of York, but we have seen a correspondence which proves that it was for the Duke of Clarence.

The mark on this service is



Mr. John Flight having died in July, 1791, Mr. Martin Barr was taken into partnership early in 1793, commencing the well-known firm of Flight and Barr. Mr. Flight undertook the special superintendence of the London establishment, which personal attention may in some measure account for the superior class of orders secured at that time.

Mr. Barr has left his mark on the early china manufactured under his direction, for we notice on much of the ware of this period the letter B scratched in the clay, as if it were something special either in composition or in potting. This mark is not found later than about 1803. The trade mark at this time was—



Flight & Barr,

¹ *History of the Art of Pottery in Liverpool*, 1855.

In 1805 a very magnificent service was ordered by His Majesty, the pattern being on a royal blue ground, having the union device in gold, arranged in panels, enriched by wreaths of oak leaves and laurel, and having the royal arms in the centre of each plate.

There was also a very rich service executed for the Prince of Wales, of the same colour but with heavier gilding.

Amongst the patterns before alluded to we have found one of a service made for the first Sir Robert Peel, in 1806, with full armorial bearings. The border is a rich salmon colour, with heavy scroll gilding.

In 1807 occurred the first change in those well-known letters F. & B., now to be written B. F. B.,  Mr. Martin Barr, jun., aged 23 years, being taken **BFB** into partnership. If we may judge by the works which emanated from the establishment at this time and for many years subsequently, the firm had no reason to regret this addition. As neither of the Messrs. Barr interfered in the London business, Mr. Flight kept his name first there, the mark on many of the pieces being "Barr, Flight, and Barr, Worcester, Flight and Barr, London."

In the month of August this year Messrs. Barr, Flight, and Barr, were honoured by a visit from H.R.H. the Duke of Gloucester, accompanied by Lord and Lady Foley, the Dean of Worcester, &c. His Royal Highness was much interested in the various processes of manufacture, and gave instructions for a superb service.

On the 25th of the following month, H.R.H. the Prince of Wales, who with H.R.H. the Duke of Suffex

was visiting the Marchioness of Downshire, at Ombersley Court, paid a visit to Worcester; after receiving an address from Lord Coventry, the recorder, in the town-hall, the party proceeded to Messrs. Barr, Flight, and Barr's china works, and afterwards to those of Messrs. Chamberlain. Messrs. Flight and Barr had for many years furnished H.R.H. the Prince of Wales with china from their manufactory and from their London house without applying for a patent, but His Royal Highness having noticed in terms of the highest approbation the great improvements they had lately made in the texture of English porcelain, and in the execution of the enamel paintings, was most generously pleased to appoint them his manufacturers of porcelain, and, on his inspection of the beautiful examples in the show room, condescended to continue and confirm his royal patronage by ordering them to furnish his establishment with ornamental porcelain, and several splendid services for dinner, dessert, and breakfast.

The warrant thus awarded to the firm we have here copied, as it recognises the change in the name of the firm, and is otherwise interesting:—



“ By the authority vested in me, I do hereby appoint Messrs. Martin Barr, Joseph Flight, and Martin Barr, jun., to be Porcelain Manufacturers Extraordinary to His Royal Highness the Prince of Wales, and permit them to have full liberty to erect His Royal Highness's arms or crest in token thereof.

“ S. HULSE, *Treasurer.*

“ London, the 12th October, 1807.

“ Entered—PH. FRA. HARTY.”

We also insert the warrant of Her Royal Highness the Princess of Wales, which was granted in the following year :



“ By the authority vested in me, I do hereby appoint Messrs. Martin Barr, Joseph Flight, and Martin Barr, jun., of Worcester, and of Coventry Street, London, to be Porcelain Manufacturers to Her Royal Highness the Princess of Wales, and permit them to have full liberty to erect Her Royal Highness's arms in token thereof.

“ A. B. ST. LEGER, *Vice-Chamberlain.*

“ London, the 10th of August, 1808.

“ Entered—PH. FRA. HARTY.”





BAT PRINTING.

The more closely we examine the production of Messrs. Flight and Barr the more we are convinced of the determination of that firm to excel in every branch of their art. They were not lavish in their expenditure on a few works here and there, or on some casual star in the decorative world, but everything appears to have been well considered and carefully worked out.

We are led to make these remarks on having to bring before our readers a new style of decoration in printing. It is perhaps scarcely remarkable that Worcester, having had the reputation of the invention of transfer printing, should offer a genial home to a new variety of that art.

We are not sufficiently informed to enable us to claim the *invention* of this novelty¹ but we are quite sure that in no other manufactory in the kingdom was it so carefully fostered, or so liberally treated, by being placed in the hands

¹ Shaw, writing in 1829 in reference to the success attendant on Turner and Minton's blue printing in 1780 and 1782, observes: "The great demand for blue painted and enamelled pottery caused an attempt to facilitate the progress by forming the outline on the ware from a glue bat, similar to black printing, which could be readily filled in by the painter. This was first practised by William Davis for Mr. W. Adams, of Cobridge, and from him Daniel Steel obtained his knowledge of the process. Davis had learned engraving and copper-plate printing at Worcester, and had practised blue painting and black printing in Shropshire, from whence he came to the Potteries."

It would thus appear that the art came from Worcester through Davis, but at this time it appears only to have been used for slighter work. It was reserved for the Worcester works to introduce it in artistic style.

of first-rate engravers. The style was important as a novelty, but although considerably more costly in the production of the engravings we cannot assign to it the high artistic excellence of the original line engraving; it was in fact the stipple style applied to porcelain printing. Many of the prints were very beautiful, and the engravings were all executed in the most perfect manner by London artists.

As the plates for ordinary transfer printing were either engraved or etched, so as to hold a sufficient body of colour for the transfer operation, the plates for the new style had to be stippled with a fine point, but the principal difference was in the art of transferring, for which no press was required. The copper-plate having been carefully cleaned, a thin coating of linseed oil was laid upon it, it was then bossed by the operator with the palm of his hand until the oil was removed from the surface, except in the engraved spots. Instead of paper, bats of glue were used, which were prepared in the following manner: ordinary glue having been melted so as to run perfectly smooth, is poured on to dishes having a very even surface, to the thickness of a quarter of an inch; this paste (which must be kept at a regular consistency), when sufficiently set, is cut into squares the size of the engraving to be transferred. Having the copper-plate charged with oil, one of these glue bats is laid on, with its smooth side to the copper-plate; it must be gently pressed so as to receive the oil out of the engraving, then taken off the copper-plate and laid on the china; this is a very delicate operation, as the workman has not the advantage of a paper transfer through which he can see before pressing it on the ware. In bat printing the operation of transfer must be made cor-

rectly at once, requiring a good eye and constant practice. Having thus placed the bat on the china, it is very gently pressed, so as to deliver the oil marks which had been received from the copper-plate. These marks, if placed in the kiln without any other preparation, would burn quite away; the print is therefore gently dusted with the colour required, the superfluous matter being carefully cleaned off with cotton wool.

Ordinary printing in black had been out of favour for some time, and many circumstances had led to this result. So long as the designs and engravings were fine impressions and the work of a clever artist they would command a sale; but the engraver Hancock, who produced this fine work, had long since left the manufactory, and it did not answer to be continually printing from old plates, which had been worn out or retouched. Black printing on china, therefore, as a decoration, when the bat was introduced, was a thing of the past.

The new invention, although quite as costly, had the advantage of novelty, and, moreover, was admired for the delicacy of its style, which was then fashionable in the designs of Cipriani, Kauffman, Cofway, &c., and so admirably engraved by Bartolozzi. The subjects which were now introduced in great variety were very beautifully executed. They consisted of landscapes, shells, fruit, and flowers, to which we must add a number of figure pieces, principally composed of small classic groups, and a series of Cupid subjects in the style of those issued by Ackerman in 1810. Bat printing was much used for heraldic work in arms and crests when required in monochrome.

One of the best engraved figure subjects in this style was a group designed in honour of Nelson. "Neptune" and "Britannia" are seated in a car, drawn by six horses, advancing towards the spectator : Neptune holds a shield, on which a portrait of the Admiral is engraved; and a Cupid, representing "Fame," stands on the front of the car, founding a trumpet. A well designed group of Sterne and Maria may also be particularised amongst a number of others.

For landscapes, this style was important, and seems to have created a new business by the demand for them. The subjects of shells also were most beautifully executed.





BILLINGSLY, ALIAS BEELY.

In 1811, Billingsly, the Derby artist, came to Worcester. As a clever flower painter he was no doubt an acquisition, but that does not appear to have been the object of his visit. Billingsly knew something of making porcelain, and was possessed of a receipt which there is no doubt he valued very highly. From Messrs. Flight & Barr's letter to Mr. Dillwyn¹ it would appear that he had endeavoured to introduce this special body at Worcester, but we do not think he was allowed to interfere to any extent in the manufacturing department.

Walker, Billingsly's companion and son-in-law, introduced a more important invention to the Worcester works in the *reverberating enamel kiln*. These kilns had been in use in London and at Derby, but were now for the first time built at Worcester. Up to this time iron muffles were used, but from their arrangement requiring a preparatory kiln or muffle, after the same manner as the annealing oven of a glass house, they were most objectionable, the ware having to be removed from one to the other whilst very hot. Previous to this iron muffle a more original muffle still was used. The description given to us quite accords with the engraving in Blancourt,² with the exception of the arrangement of the fire. In the old Worcester kilns the space between the bricks and the iron case was filled with small pieces of charcoal, and when the iron cover was finally

¹ *Marryat*, 2nd ed., page 301.

² *Art of Glass*, page 271.

placed, it also was covered with charcoal ; the fire was then applied to the centre of the cover, and gradually extended all over, and down the sides until it got to the bottom : the object of this arrangement was to get an equal heat all over, which would not have been the case had the bottom been heated first.

The method of building these new enamel kilns was kept as a great secret, Walker always working by night. He built them for both Messrs. Flight & Barr and Messrs. Chamberlain.

As we have learnt a little about this Billingsley, or Beely, it may interest our readers to say a few words respecting him here. We have heard from a Derby source that he served his time to Mr. Dewsbury, for 5 years, from 1774 till 1779. How much longer he continued there we do not know, but in the old pattern book we find it noted that sundry cups are decorated with "Billingsley's flowers," and as near as we can say, from the style of the patterns, the date would be about 1785.

In 1796, he was engaged by Mr. Coke, of Pinxton, to commence a small china works at that place. The specimen we have seen of the china made by him here is very fine, and evidently from the same receipt as that afterwards used at Nantgarrow. Billingsley did not stay at Pinxton longer than the year 1800, but the manufactory was carried on till about 1813.

In 1800, we find him superintending a small decorating establishment at Mansfield, but his stay there did not extend beyond four years.

In 1804, he is heard of at Torksey, in Lincolnshire,

where we believe he remained until his removal to Worcester, when circumstances do not seem to have been favourable to him, as he remained a shorter time than usual. Mr. Barr's death, in 1813, may have had something to do with his hasty departure.

In 1813, he went to Nantgarrow,¹ and from thence to Swansea, removing again to Nantgarrow shortly afterwards, where he remained from about 1816 to 1821. The porcelain made there was a very beautiful article in appearance, but it was fragile; notwithstanding this defect, there was a demand for it in London, where, it is said, Mr. Mortlock contracted to take the whole of the ware in its white state. Messrs. Rose & Co., of Coalport, had previously supplied Mr. Mortlock with the china required for decoration, and, being annoyed at losing this business, Mr. Rose determined, if possible, to recover it; for this purpose, we are informed, he purchased Billingsly's services for his own works, and the Nantgarrow factory was soon closed. As very little of this china was painted on the spot, and all that was sent to London was decorated there, it is very difficult to obtain a specimen with Billingsly's painting. As a flower painter he had some merit: his arrangements were elegant, frequently introducing baskets and vases in his groups; he painted roses in a very superior style, and one peculiarly his own.

In 1813 (Nov. 10), Mr. Martin Barr, senr., died (aged 56), and his son George (aged 27) was taken into partnership; this change caused another alteration in the title of the firm, henceforth to be Flight, Barr, & Barr.

¹ *Marryat*, 2nd ed., page 301.

REMARKABLE SERVICES.



The history of the Porcelain Works would be incomplete without some notice of the remarkable services manufactured from time to time at that establishment ; we, therefore, introduce a few of the more remarkable specimens in our cabinet.

The pattern which we have here engraved was produced for His Majesty The Emperor of Russia, we believe on the occasion of the visit of the Grand Duchess of Oldenburg, in May, 1814.

The design is in the formal and affected style of the Empire—at that time fashionable. The ground is a rich dark

blue, and the ornament is all in raised gold. The Imperial Arms were emblazoned in the centre in proper colours.¹

We have in our cabinet a specimen of a remarkable service, manufactured for Lord Valentia, about this time.

The centres of the plates were decorated with beautifully painted subjects of landscapes, figures, ruins, &c., copied from drawings made by Mr. Page.

The border is formed of the Greek anthemion and lotus alternately, in raised gold on a white ground.

We have been informed that this service was manufactured after Lord Valentia's return from travelling in the East, and the paintings were copied from drawings made by the artist who accompanied him. *Lord Valentia's Travels* were published 1809—11.

Patterns of the various services which were got up from time to time for remarkable personages were labelled and arranged in the ware-room, and beyond the fact that the plate we have here engraved was assigned to "The Nabob of Oude," we know nothing but what we learn from examining it. The design has evidently been made to meet a gorgeous taste, it being most elaborately finished. The outer gadroon rim is solid gilt with a heavy Vandyke inside; a rich leafage scroll fills the rim of the plate, except at the top where the arms are introduced; these arms consist of a shield formed of two fishes affronté, in the space between them are the letters N C H; the crest consists of a spire or column. The supporters are two tigers rampant regardant,

¹ The mark on this plate is "Flight, Barr, & Barr, proprietors of the Royal Porcelain Works, Worcester—established 1751." Round the above—"Manufacturers to their Majesties and the Prince Regent. London Warehouse, No. 1, Coventry Street."

one holding in the dexter and the other in the finifter paw a flag or pennon. In the centre of the plate is a very pretty

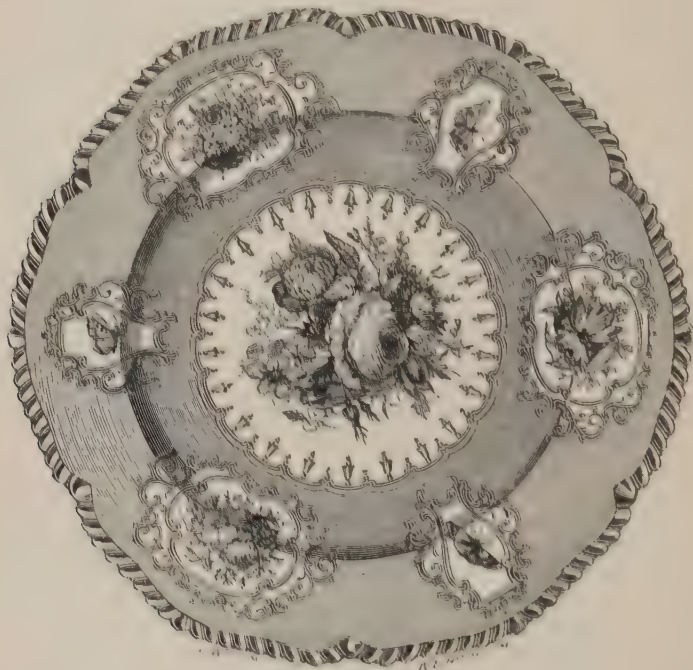


bit of painting, a landscape, with a dancing girl in the foreground. We cannot help admiring the beauty of the painting of this little figure; there is a delicacy and truthfulness in it which tell of the artist: it was painted by Baxter, consequently between 1814—1816.¹

The next plate is interesting from its association. It is the pattern of the breakfast service made for H.R.H. the Princess Charlotte on the occasion of her marriage, and

¹ The Mark on this plate is the same as we have quoted on that for the Emperor of Russia.

ordered at the same time as the dinner and dessert services which were supplied by Messrs. Chamberlain.



The plate, like most of Flight and Barr's patterns from about 1807, has a gadroon edge, this edge is solid gilt; the ground, extending nearly to the centre of the plate, is a beautiful apple green, having three large and three small panels, in which are painted groups of flowers and flies on an ivory ground. The centre has a group of flowers admirably painted, the work of Astles, a very clever flower painter.¹

¹ The mark on this plate is the same as we have quoted on that for the Emperor of Russia.

We learn from the local papers that in 1819 H.R.H. the Duke of Gloucester again visited Worcester.

"Having been entertained at the Guildhall, he walked to the china warehouse of Messrs. Flight, Barr, and Barr, accompanied by a distinguished party, for the purpose of viewing the unique and superb services of porcelain now very nearly finished for the Prince Regent.

"The Royal Duke expressed his unqualified admiration of this specimen of the arts of the country as being classical in design and beautiful in execution.

"The ground colour of this service for the Regent is of the royal blue produced from the mineral cobalt obtained from the mines lately discovered in H.R.H.'s Duchy of Cornwall.

"The Duke of Gloucester alluded in terms of high approbation to the porcelain manufactured at various times for himself and the Dukes, and, in adverting to the period when Mr. Barr had the honour of conducting H.R.H. through the process of the works a few years since,¹ was generally pleased to express the surprise and gratification he derived in witnessing the rapid improvement made during this interval of time."—*Worcester Paper*.

Our next plate will give an idea of the style of service made for Lord Amherst, in 1823, when going out as Governor-General of India.

The ground of the plate is a delicate Saxon green, with a solid gold gadroon edge, and delicate gilt border on the inner rim.

According to the taste which was in favour at this particular time, the arms were drawn very large, so as to fill the centre of the plate, and were painted in proper colours.²

The fashion of having armorial bearings in large size was encouraged by the royal example set by George III., George IV., and William IV.

¹ 1807.

² Mark on this plate— Flight, Barr, & Barr, Royal Porcelain Works, Worcester; London House, 1, Coventry Street.



Since Her Majesty's accession, the taste has completely changed. Simple crests, monograms, and coronets of small size, but elegant design and beautiful finish, have taken their place, not only for royal services but for those of the nobility and gentry also.

The accession of His Majesty King William IV., in 1831, was made the occasion for producing another royal service. In procuring this order, Messrs. Barr had to use all the influence of their friends at Court, for there was much competition, and we believe one magnificent service had already been ordered from the Rockingham Works. On this account Messrs. Barr had to devote more than usual

attention to the style and designs sent as specimens, and avail themselves of the services of London artists; their frequently doing so may in some measure account for the very decided character of many of their productions.

In making the design for the service then contemplated they would have to consider the artistic talent at their command in the manufactory. To produce a design in the old Sevres style, and then have no one to execute it, would have been a failure; but the firm was rich in crest painters, and it is on this account, we believe, that the design made for His



Majesty was a purely heraldic one; as such it is very beautiful: the most is made of the ornaments, and the subjects are well arranged.

The colour of the ground is a dark blue, forming a broad band, in which are placed six panels, three large and three small; the centre large panel at the top of the plate contains a painting of the jewel of the Order of the Garter, St. George and the Dragon beautifully executed on a delicate lemon coloured ground; in the corresponding angles are the jewels of the Thistle and St. Patrick; between these, and filling the smaller panels, are the jewels of the Bath, St. Michael, and the Guelphic Order. The centre of the plate is decorated with the Royal Arms of England, beautifully painted. The gilding of this plate is very elegant; it had not the usual tasteless panels, but a light tracery of raised gold, and a very beautifully arranged ornament of white enamel representing pearls; the edge was a solid gilt gadroon. Altogether this was the most beautiful work of Messrs. Flight and Barr's which we have seen.

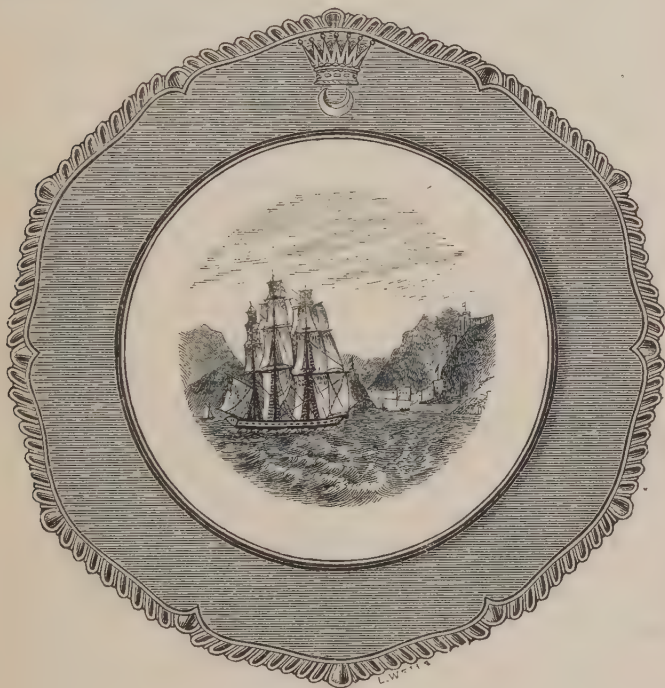
Some time since, we examined this service in the china room at Windsor Castle, and it is still in good order. The plates are used occasionally, although there is an objection at Court to exclusively heraldic devices.¹

The last episode in the history of Messrs. Barr's royal orders was not the least interesting.

Our next engraving represents the pattern of a service made by order of their good friend King William IV., as a present to the Imaum of Muscat. This powerful prince had in 1836 sent to the King of England a small teak-built line-of battle ship as a present, and she contained fundry other presents of an Eastern character.

¹ The mark on this plate is  "Royal Porcelain Works, Flight, Barr, and Barr, Worcester, and Coventry Street, London."

The King in return ordered¹ one of the royal yachts, “The Prince Regent,”² to be prepared as a return gift, and a large amount was expended in gilding, painting, and decorations of the most costly character. She carried out musical instruments, this porcelain dinner service, and other articles of English manufacture. The drawing in the centre of the plate represents “The Prince Regent” entering the cove of Muscat; not a pleasant reminiscence if we are rightly informed as to the result.



¹ August, 1836.

² No doubt one of the vessels described in the lines —

“Yachts, cots, and what-nots,
All begilt and befamed.”

The Imaum was highly indignant at the tawdry present thus offered to him, and our informant is doubtful whether he deigned to receive it or not. It is said the Prince wanted a steam vessel, and it certainly seems a pity that his desire was not gratified.

The service was of a simple but very elegant character: the design consisted of a broad green band with a heavy gilt gadroon border; on the rim at the top of the plate was placed the Imaum's crest, surmounted by a coronet; the centre was occupied by the drawing we have named. The order was executed in 1836, and sent out in 1837.

Most persons are of opinion that the Imaum was not well treated either in the return made to him or in the use made of his present "The Imaum," she being sent to Port Royal, Jamaica, as a store ship, remaining there until she became rotten, and was broken up.





ORNAMENTAL WARES.

Our engraving represents a group of Messrs. Flight & Barr's ornamental wares.

In so small a space it was difficult to collect a group which would convey an idea of the characteristic works of half a century. We have selected such specimens as would make a variety in the group, rather than those which are of the highest value or the most generally pleasing. Most of the clever painters happen to be represented in it, but this is the result of the accident which placed such works on forms suitable to our purpose.

Before writing on the subject of these ornamental works, we have carefully studied those in our collection, their various dates, bodies, designs, artistic decoration, and general character, so as to become as much as possible imbued with the

spirit which produced them—and we confess to have been deeply impressed with their beauty.

Although, in our general history, we have given credit to the manufactory for producing ornamental pieces of high character, it is evident from the works which we can assign to the period, commencing with Mr. Flight's occupation, that the high artistic feeling had disappeared. The period we have named, viz., from about 1768 to 1780, is the only one in which we can trace a tendency to copy Sevres styles, or even to make an attempt at so doing. As the style is a true one, none could hope for success but those who were perfectly instructed in it; and it is also remarkable that those who are clever in this style rarely succeed in any other: we infer, therefore, that the artist-manager who produced the fine works to which we have alluded must have left the manufactory about 1780 or 1783.

The style which now commenced, and which continued through the whole of Messrs. Flight & Barr's career, can receive no other title than *Worcester*. After the King's visit it became more marked.

About 1790, the demand was for rich patterns in gold, copied from the architectural ornaments then in favour, and made familiar to manufacturers by the books of design drawn by Alken, Richardson, and others. At this period the services, particularly for dessert, were most elaborate, every effort being made to secure a gorgeous effect by rich gilding.

To this style succeeded the Japan taste, which in its turn was followed by classic borders and plain bands of colour. Messrs. Flight & Barr have gone through these several periods, and in all of them there is shown that careful and

conscientious finish which will ever be a distinguishing feature of their porcelain.

In the earlier part of this century, when the Japan taste was in vogue, Messrs. Flight & Barr's designs were entirely different to those produced by Messrs. Chamberlain; and although they do not show quite so brilliant colouring they are better designed and more carefully finished—some might even think a little too much so for that particular style.

The body of the ware used for these ornamental works was the soap rock, and in no case was their early china of a clear translucent paste—it always had more the appearance of a compromise between vitreous stone ware and fine porcelain. There was a certain advantage in such a body: it did not require so great a fire as fine porcelain, and consequently it was not so liable to twist and get out of shape; it was, moreover, Flight & Barr's speciality to have a "soap rock" body. The glaze, which was rather soft, suited the body perfectly, and gave a clear and delicate effect to the colours.

The forms adopted by Flight & Barr were generally adaptations of classic lines; they were usually free from embossments, as all their forms were thrown on the wheel and turned on the lathe; some of the vases had embossments laid on, but the principal modelling was in the knobs and handles, and some of these are well designed and beautifully modelled: a row of white beads was a very usual ornament, it had a good effect against the broad gold lines which finished the mouldings.

The range of colours used in this establishment embraced nearly all that were known, rich dark blue, mat blue, maroon, pink, a rich salmon tint, very beautiful greens, and

a clear ivory, were amongst the more usual for ornamental pieces. Groups of flowers and flies, delicately painted in panels on an ivory ground, were used with good effect: such was the style of the Princess Charlotte's breakfast service.

If we compare these ornamental works with those of Chelsea or Derby we shall find them very different in taste. In the decoration and painting of old Chelsea ornaments there is an elegance combined with a boldness of treatment which tells of true artistic feeling, and is very fascinating, but it is quite opposed to the methodical care of Flight & Barr's Worcester work. The early Derby works imitated those of Chelsea, but we rarely find the same artistic power. On looking over the pattern books belonging to Derby, which are now in our possession, we have been astonished to find so great a number of copies of old Sevres patterns, many of them very elegant and tasteful. On some of the patterns the description is written instead of painted, and we several times find "*to be painted with Billingsley's flowers,*" particularly specified, so that he was a desirable workman at that time; we should say the date might be about 1785 or thereabouts. It may interest some of our readers to know the pattern which takes the honourable position of No. 1 in these books—it is the old blue carnation, so well known in almost every china and earthenware manufactory in England.

We have said that we were impressed with the beauty of the specimens in our cabinet; that beauty is a special and a characteristic one: it may be compared to the beauty of a calm and well ordered mind, rather than the flashing brilliancy of an accomplished wit.

There are beautiful colours and good forms, harmonious

effects and excellent drawing, but there is nothing sparkling, nothing rapturous, such as we see in the specimens produced at Sevres and Dresden. Classic heads, quiet landscapes, and beautiful flowers, groups of shells, and a variety of figure subjects by Baxter and his pupils, form the staple subjects used for ornamentation.

Flight and Barr carried the severity of their style to an extreme, and made many of their decorations unnecessarily heavy by the introduction of *bronze-coloured* ornament, which, admissible in some cases, is generally heavy in connection with painting. The very constant repetition of the same borders in gold shows rather a poverty of imagination, and is tedious when examining a number of specimens.

The principal painters under Messrs. Flight and Barr were Pennington (for some time foreman), Webster, Brewer, Barker, Aftles, Davis, Lowe, Stanton, Billingsly, Cole, and Baxter.

From the causes before-named, our information respecting Messrs. Flight and Barr's people is very limited.

Pennington we have named when writing of the Duke of Clarence's service.

Aftles painted flowers in a charming manner, combining sweetness of colouring with correct drawing; he painted from about 1812; his works are highly prized.

Davis painted exotic birds after the Chelsea style, about 1816; he afterwards painted for Messrs. Chamberlain.

Webster painted landscapes and flowers with much delicacy.

Barker painted shells.

Brewer, who came from Derby, painted landscapes in a

style peculiar to himself, they had a pleasing effect, and seem to have been much in demand.

Lowe and Cole were pupils of Baxter, and their figure subjects are frequently taken for those of their master.

Billingfly was a flower painter, and one of the best turned out by the Derby works; his groupings are very elegant, and his roses, from a peculiar manner in painting, have been celebrated. Had he been contented to remain a painter he would have been most successful, but his frequent wanderings prevented his obtaining that position which his talents might otherwise have gained for him.

Baxter was certainly the most accomplished artist who painted Worcester porcelain in the first half of the present century, and his productions are the most covetable works of the time. We have been favoured by his son, Mr. Thos. Baxter, F.G.S., with a few notes respecting him. It was Mr. Baxter's early training, aided by a naturally artistic mind, which enabled him to take the high position which we have assigned to him.

Mr. Baxter's grandfather had workshops in London for painting and gilding china; they were situated at No. 1, Goldsmith Street, Gough Square, Fleet Street, a locality connected with Worcester from an early date. It was usual for Mr. Baxter, sen., to obtain white porcelain from France, Staffordshire, and elsewhere, and decorate it for the London dealers. It appears that Mr. Baxter, jun., was patronised by Lord Nelson, and frequently employed by him in making sketches at Merton; he also painted a rich dessert service for his lordship. Many of the celebrated subjects of the time painted by Sir J. Reynolds, West, and others, were

introduced by him on plaques of porcelain ; some of them are now in his son's possession, viz., "Thetis and Achilles," after West ; "Puck," after Sir J. Reynolds ; and "Boy with Cabbage Nets," after the same artist.

Mr. Baxter was also engaged by a celebrated connoisseur in London to copy some of the more remarkable works in his collection. This gentleman, in his conversation on art matters, frequently stated that in his opinion there was no decorative art in England.

After his return from Paris, on one occasion, he showed Mr. Baxter a fine piece of porcelain which he had purchased in that city, and asked him whether such a work could be produced in England. To his great surprise, Mr. Baxter replied that he had painted that very piece himself, in Goldsmith Street. This little occurrence will give us some idea of the superior character of our artist's work, and the effect of his teaching is evident in Messrs. Flight & Barr's ornamental productions. Mr. Baxter established a school of art during his visit to the City, from 1814 to 1816 ; and some of those who afterwards distinguished themselves in connection with the arts and art manufactures of the city formed part of his class. Amongst these we may name Doe, Astles, Webster, Pitman, Lowe, and S. Cole.

When Mr. Baxter left Worcester, in 1816, he went to Mr. Dillwyn, at Swansea, and continued there for three years. Amongst the special works painted at that establishment may be named the "Shakespeare Cup," now in the possession of his son, and a dessert service of garden scenery, (a style peculiar to himself), which we believe is in the possession of Mr. Dillwyn.

Mr. Baxter returned to Worcester in 1819, and joined Messrs. Flight & Barr's establishment again, but subsequently removed to Messrs. Chamberlain's. The handle of a well-known vase, formed by horses' heads, was modelled by Mr. Baxter from the head of a favourite mare of Messrs. Barr. During Mr. Baxter's residence with Messrs. Chamberlain, we believe his principal works were services; and the last on which he was engaged was a service of fruit, of which a specimen is in our cabinet. He died in April, 1821. From one of his pupils we learn that there were frequent discussions in the work rooms as to the merits of Mr. H. Chamberlain's (junr.) painting; the style it appears did not at all meet with Mr. Baxter's approval from an artistic point of view; he considered that it was wonderful for its manipulative power, but nothing else. In this opinion we quite coincide, and regret that in doing so we shall differ from many friends who have kindly assisted us in our researches.

In 1829 took place the death of Mr. Flight, who, for upwards of 40 years, had conducted the London business of his house. Mr. Flight was a very wealthy man, and thus enabled the firm to carry on their business with enterprise and spirit. His death, together with the subsequent depression in the trade, must have been a serious injury to the establishment. After Mr. Flight's death the London business was conducted by Mr. Yates till the year 1845.

After the completion of the magnificent service for His Majesty King William IV., the Worcester manufactories found some difficulty in holding the high position to which they had been accustomed. The nobility still patronised

their London houses, but these orders were not sufficient to keep the works fully employed.

From about 1830, the wonderful progress made by the potters of Staffordshire in the manufacture of porcelain, the improved quality of their earthenware, and the introduction of a peculiar fabric called "iron-stone china," all combined, proved a very serious injury to the trade in Worcester. Messrs. Barr, we have no doubt, regarded this every-day work, thus forcing itself on the public, with feelings very much akin to contempt. None of the goods so produced could boast of the care and attention devoted to their works, but they were, nevertheless, good. The porcelain was good, possibly better, as a fine porcelain, than Messrs. Barr's, though not better than Messrs. Chamberlain's. The taste may not have been so refined, but the productions of Minton, Spode, and Daniel, were really elegant, and evinced quite as much skill in their manufacture, if not ornamented in so costly a manner. Such works pleased the public; and although we confess to having a very poor opinion of what is usually called "*public taste*," we must highly commend these productions, which in very many cases were copies of recognised styles and patterns from Dresden, Sevres, &c., and were otherwise commendable.

At the period of which we are writing the proprietors of the rival porcelain works seem to have been actuated by entirely different motives in the efforts made by them to retain their positions. Messrs. Barr, as we are informed, believed that the British Government, acting on precedents afforded by France, Saxony, and Prussia, might be induced to establish national porcelain works, and secure their manu-

factory for that purpose. If this was really the case, it will enable us to account for the extreme care and unusual expense devoted to the production of the most simple objects. It was evident to the work-people around them that their method of conducting business could not conduce to profit, but it was quite consistent with the character of royal works.

From what we have learned of the Messrs. Barr we are quite sure that they were influenced by the highest motives, and as Worcester men they were too well known and too highly respected to require any eulogium at our hands. We respect their memory highly, and are deeply indebted to them for the character they have gained for the Royal Porcelain Works.





CHAMBERLAIN'S PORCELAIN WORKS.

The view which we here present to our readers is that of the present manufactory (1865), drawn about 45 years ago, and then in the possession of Messrs. Chamberlain.

It is taken from the Bath-road turnpike, in ante-railway times one of the principal entrances into the city. The establishment of late years has been very considerably enlarged. Many of the old workshops have been pulled down, and buildings in accordance with modern improvements have been erected in their stead. Messrs. Chamberlain commenced business as decorators, painting porcelain which

they purchased in the white state. They established their first painting shops in King Street, St. Peter's, and the present manufactory was commenced in 1788. In a balance of account, dated June, 1792, credit is taken for "the buildings at Diglis" at £700, showing that they had been erected to that extent.

It has generally been asserted that Messrs. Chamberlain commenced business on their own account in 1788; and it was thought that the King's visit and patronage of the China Works was the incentive to such an undertaking. Recent investigations, however, lead us to a different conclusion. We believe that Messrs. Chamberlain left the old works when they were sold to Mr. Flight. Amongst the old books is one which dates back as far as April 1, 1786; some leaves are missing, but the general arrangement respecting the work-people leads us to believe that they had commenced to decorate ware before that time. From the wages paid to the hands, they were evidently apprentices, who would not be difficult to obtain, as Messrs. Chamberlain were well known. The ware was at first all supplied from the Caughley works, and we find a very heavy account current between Messrs. Turner and Chamberlain: Turner not only sent china to supply Messrs. Chamberlain's orders, but he sent large quantities to be decorated, and returned for his own trade. He had a warehouse in London at this time called "The Salopian China Warehouse," at No. 5, Portugal Street, Lincoln's-Inn-Fields.

Mr. Richard Nash, a maltster, supplied Messrs. Chamberlain with capital to build the works at Diglis, and was for some years a sleeping partner in the concern.

Messrs. Chamberlain's course seems to have been one of unchequered success. The fact of there being little or no competition in the business, the style of patterns, and the simple requirements of the trade at this time, all tended to promote such a result.

Messrs. Chamberlain were shrewd men of business, and, if we may judge from the character of their decorations, they endeavoured rather to meet the public taste than improve it, and were always ready to take advantage of such opportunities as offered to increase their trade. From the books which we have examined, the business appears to have been a very profitable one, and must have been an important connection for the Caughley works. In 1789, upwards of £2000 worth of ware was received from them, and yet Messrs. Chamberlain write in that year—*“Unpacked three casks yesterday, and were much disappointed to find so small a quantity of blue ware. Can only say we are every day disobliging our customers and injuring ourselves for want of them—in reality, we find greater difficulty in getting the goods than in selling them.”*

When writing of Messrs. Flight, we stated that in 1788 they found the house, No. 33, High Street, too small for their increasing trade, and removed in that year to No. 45, in the same street, the premises being much more extensive. It was in this establishment that they received the King and Royal Family. No sooner had Messrs. Flight left No. 33 than the house was taken by Messrs. Chamberlain, which we consider was a very politic commencement.

It is stated of King George III., when visiting Worcester, that he was very fond of wandering about the city

alone—poking into the most unlikely and unheard-of places. Many stories have been told of his adventures, but we believe that the following incident has never been recorded.

(We are indebted to Mr. Octavius Morgan for the particulars, which were communicated to him by Mrs. Chamberlain, in 1849, then in her 86th year.)

Messrs. Chamberlain, having taken the house, No. 33, High Street, were, at the time of the King's visit, engaged in making extensive alterations, previous to their occupation of the premises. Whilst the place was in confusion, with carpenters and masons busily engaged, and the usual accompaniments of shavings and dirt lying around, the King and Queen one day quietly walked in; His Majesty, usually inquisitive, was most anxious to know all about what was going on, and not satisfied with the answers, said he "*should like to see what was going to be done,*" and he and the Queen ascended the stairs, even to the top rooms of the house, picking their steps over wood and shavings and tools, until, having reached the top, and being somewhat fatigued with their wanderings, His Majesty said "Come, Charlotte, come and sit down, for I am rather tired;" whereupon they seated themselves on the top stair of the upper staircase, laughing heartily at the very extraordinary position in which they found themselves.

We cannot wonder that Mrs. Chamberlain should have such an incident impressed upon her memory; for it is also stated that she was in conversation with their Majesties for about half an hour.

It is a source of much regret to us that we are not in possession of any of the old Worcester pattern books. We

cannot say whether there ever were any as systematically arranged as the Derby books, but we have found some assistance in looking over the old copper-plates, and some drawings of Japan patterns copied from the Prince Regent's service. There is also a list of a number of patterns by name, in a book dated 1791, and the description may assist us occasionally in recognising a stray specimen:—

French sprigs.	Foreign wreath enamelled.
Brown edge.	Blue border, No. 4.
White and gold, plain and fluted.	Brofeley Nankin chain border.
Brofeley gold sprigs.	Plain blue and gold, and sprigs.
„ Nankin bridge border.	Blue and gold festoon.
„ „ gold edge.	Bird's-eye.
„ „ gold edge & line	Blue and green sprigs and border.
Dresden gold edge.	Dagger border.
Gold wreath.	Shrewsbury.
Pink border.	„ fluted.
Plymouth.	Ferguson.
Royal Fly.	Hop-pole.
Bird's-eye border.	

Messrs. Chamberlain, in 1791, extended their business very considerably: they had agents at Cheltenham and other places, and their goods were in demand at the principal warehouses in the kingdom.

There was now a constant rivalry between the two manufactories, and private influence was brought to bear as much as possible to secure the favours of the Court. In 1796, H.R.H. the Prince of Orange honoured Messrs.

Chamberlain with an order for a handsome deffert service, which was duly supplied.

The next remarkable event publicly recorded, is the visit of Lord Nelson and Sir William and Lady Hamilton ; and we confess ourselves at a loss to know how it was that Lord Nelson was taken to the new and smaller manufactory rather than to the old-established one, which, at this time, was admirably conducted.

The account of his lordship's visit is thus reported :—

“On Sunday evening last (*Aug.* 26, 1802), about 6 o'clock, Lord Viscount Nelson, accompanied by Sir William and Lady Hamilton, the Rev. Dr. Nelson, his lady and son, arrived here from Downton Castle, near Ludlow. The intention of the illustrious hero to visit this city being known a few hours previous to his arrival, a great concourse of people assembled, who hailed his approach with heartfelt acclamations, and taking the horses from his carriage, drew it to the ‘Hop-pole’ Inn, amidst the grateful plaudits of the numerous admiring spectators, who lined the streets and the windows of the houses. The gallant Admiral was in good health and spirits, and frequently gratified the crowd by appearing at the windows, bowing to them with the most graceful condescension. On Monday morning his lordship and friends, preceded by a band of music, and attended by Mr. Weaver, of the ‘Hop-pole’ Inn, and Messrs. Chamberlain, visited the china factory of the latter, over the door of which was thrown a triumphal arch of laurel, ornamented with an elegant blue flag, with an appropriate inscription thereon. For more than an hour his lordship viewed with the minutest attention every department of this highly improved work, so much the object of general curiosity ; and on inspection of the superb assortment of china at the shop in High Street, honoured Messrs. Chamberlain by declaring that, although possessed of the finest porcelain the Courts of Dresden and Naples could afford, he had seen none equal to the productions of their manufactory, in testimony of which he left a very large order for china, to be decorated with his arms, insignia, &c. Sir William and Lady Hamilton also favoured the proprietors with liberal purchases. His lordship then proceeded to the Town Hall, where he was received by the Corporation, and par-

took of an elegant collation, in the assembly room, when the Right Honourable the Earl of Coventry, the Recorder, presented the gallant conqueror with the freedom of the city in a richly ornamented vase made by Messrs. Chamberlain."



There has lately passed away from amongst us one of the old hands, who was an interesting link between the past and the present generation. This man (James Plant) recollected the visit of Lord Nelson to the porcelain works. Plant originally came from Staffordshire, and had only been on the register of the porcelain works about two months at the time of Lord Nelson's visit. His first entry in the work-book is June 12, 1802. When it was reported that the great hero was to pay a visit to the manufactory, the

work-people were in a state of great excitement, all being desirous of seeing him of whom they had heard so much. After some delay the party reached the works, and proceeded to view the various processes of manufacture; in due time they entered the painting shop, "and then," said Plant, "a *very battered looking gentleman* made his appearance"—he had lost an arm and an eye—"leaning on his left and only arm was the beautiful Lady Hamilton, evidently pleased at the interest excited by her companion; and then, amongst the general company following after, came a very infirm old gentleman—this was Sir William Hamilton."

We have heard it said that some men were proud to have lived in the time of Nelson; we are quite sure that Plant was proud of being able to say that he had seen him: no doubt, therefore, the picture made a lasting impression on his mind, and caused him frequently to speak of it. It has afforded us much pleasure to hear him relate the story.

The following is a copy of Lord Nelson's order, taken from the old books ;—

"THE RIGHT HON. LORD NELSON,
DUKE OF BRONTE,

No. 23, Piccadilly, opposite the Green Park.

1802.

Aug. 27.

- 12 Large breakfast cups and saucers.
- 12 Small ditto.
- 12 Coffees and saucers.
- 2 Slop basins.
- 4 Bread plates.
- 2 Water plates and covers.
- 2 Sugar boxes.

- 2 Teapots and stands.
- 2 Milk jugs.
- 12 Cake plates.
- 5 Small dishes.
- 6 Egg cups.
- 6 Drainers.
- 2 Butter tubs.
- 2 Beehives.
- 6 Chocolates, 2 handles, covers and stands.
- 1 Complete dinner service.
- 1 Complete dessert service, with ice pails.
- 1 Elegant vase, richly decorated with a miniature
of His Lordship, supported by a figure of
Fame.
- 1 Ditto, with a likeness of Lady Hamilton.
- 1 Cup and saucer, ditto."

Of this order only the breakfast service was executed, the death of the gallant Admiral having occurred before there was time to complete the whole. The breakfast service was of a similar pattern to the dinner plate engraved, but without the arms. It had the Baron's coronet, the Ducal coronet, and the Order of San Josef, in panels formed in the pattern. This service in some way passed from Lord Nelson's family; and pieces may be found in the cabinets of most china collectors.

The story has been told that the service was presented to Lord Nelson by the Ladies of England, but there is no foundation for the statement. The service was ordered as we have narrated.

We have been unable to learn anything of the style or character of the vase in which the freedom of the city was presented to His Lordship.

In this year (1802) there occurred an extraordinary in-

stance of the manner in which the elections for the city were influenced by the china works. The following abridged account is from Turberville :—

“The electors having been convened together in the Guildhall for the nomination, in the usual manner, the Mayor (Mr. Rowlands) proposed the re-election of Edward Wigley and Abraham Robarts, Esqrs., the previous members. This proposition was seconded, and the business of the day went on most smoothly until within seven minutes of the hour at which the writ was made returnable, when the hall became suddenly most violently agitated by the arrival of Joseph Scott, Esq., of Great Barr, a relation of Lord Dudley and Ward, who came forward and declared himself a candidate, as he said, in compliance with the wishes of a number of the inhabitants. A poll was demanded on his behalf, which immediately commenced, and continued for four days; at the end of which the numbers were—Robarts, 2,163; Scott, 1,197; Wigley, 1,180. On the fifth morning Mr. Wigley retired, and Robarts and Scott were duly elected. There was no disturbance. Politics seem to have entered very little into consideration, and the matter to have been decided by person and purse.”

The following account of this transaction we believe to be more correct, as it is from a reliable source :—

“On the day of nomination, during the great cheering and uproar at the Guildhall, Mr. Scott, of Barr Hall, entered the shop of Messrs. Chamberlain, No. 33, High Street, opposite the Guildhall; he enquired the cause of the excitement opposite, and was of course informed; he remarked that the people did not appear to be of one mind in the matter, as he heard sundry sounds of disapprobation. Mr. Chamberlain explained that this arose from Mr. Wigley having boasted that he could be returned for the city without stirring from his seat at home or asking for a single vote. This naturally aroused the anger of *a certain* body of the citizens, who were never satisfied without a contest. Mr. Scott is reported to have said that he would have no objection to stand if any one competent would introduce him. After some conversation, Mr. Chamberlain agreed to do so, and, accompanied by some friends, they crossed the street, entered the hall, and proposed Mr. Scott. This was all the freemen wanted—a third

man—and it is said that the shout they raised, on obtaining their desire, was heard all over the city. They carried Mr. Scott on their shoulders, and otherwise paid him the election compliments of those days. He in return *paid them*, as was also usual in those days.”

The porcelain works of Messrs. Chamberlain, at this time, numbered from 45 to 50 voters, all freemen. Messrs. Chamberlain generally took the Tory side, but their workmen did not always follow them.

Some years since, when the late Sir Francis Scott was examining our collection of old porcelain, he recognised a specimen of the service ordered by his grandfather, Mr. F. Scott, at the time of which we are writing: the style was that in favour at the time—a rich Japan, with the arms in centre.

Messrs. Chamberlain never devoted special attention to the ornamental department, which was so much cultivated by Messrs. Flight and Barr, but they employed the principal hands of their establishment in producing services. The journals of the early part of the century are full of orders for this class of goods—all handsome, but some of a most elaborate and costly character, amongst which we may note a service made for Lord Bandon, 1801, of what was called “Queen Elizabeth’s pattern,” and decorated with badges representing the destruction of the Spanish Armada. This service cost £500.

The following vases were entered at the same time, which will give us an idea of the prices of such articles:—

2 Hexagon jars, and 2 beakers	- - - - -	£21.
1 Rich large centre, with figures, No. 299	- -	£21.
2 Rich side pieces to match	- - - - -	£31.

In 1803, Dr. Dibdin wrote a history of Cheltenham for

a bookfeller there. At page 60, after having noticed that organ-grinders, hurdy-gurdy players, and fiddlers, parade the streets of Cheltenham, he adds: "Mr. Cook's china warehouse claims also our attention; though not connected with the preceding subject, it is nevertheless entitled to the notice and inspection of at least the lovers of porcelain. We are not called upon to decide the question whether china or glass be the greater ornament; but this we know, that those who are anxious to decorate their tables with *the luxury* of the WORCESTER CHINA manufactory may gratify their keenest appetite by the possession of such articles as Mr. Cook exhibits. There is no accounting for the varieties of men's tastes, or why some collectors of porcelain prefer the clumsy and insipid productions of China to the delicacy of the Dresden or the splendour of the British manufacture? For our part, we discover no transcendent excellence in the figures exhibited on Chinese vases and bowls; a woman, sitting like a tailor, pricking her ear, is no very picturesque object; and a fat, unwieldy monster of a man, scarcely able to rise from his couch, without coat or waistcoat, and sometimes shirt, can afford little delicate amusement to those who wish to ornament their rooms with tasty and elegant furniture. Notwithstanding, we find these uncouth productions descending as heir-looms from family to family till they are knocked down for a bad sixpence at the hammer, or treasured in the nursery for the sport and destruction of the little ones. In Mr. Cook's repository little of the above kind will be found; but the public may be gratified by the constant display of some of the most beautiful and serviceable articles."

Mr. Cook was agent for Messrs. Chamberlain, at Cheltenham, for many years. Although Messrs. Chamberlain were so prosperous, their business requirements induced them, in 1804, to take into partnership (as sleeping partner) Mr. Grey Edward Boulton, of Kempsey, a gentleman of fortune, who remained in the firm for 7 years. The arrangement for division of profits was as follows—the profits to be rated at 15 per cent. on the returns; Mr. Humphrey Chamberlain to take one half, Mr. Robert Chamberlain one quarter, and Mr. Boulton one quarter.

On examining the work-books for the above-named seven years, we find that the average wages paid was £4,500 per annum, and the average amount paid for gold to be £900 per annum, a large amount in proportion, but sufficiently accounted for by the showy gilding of the time. To secure this rich style of work, the firm made use of every available means. They removed to larger premises, No. 59, High Street, in order to be nearer to the centre of the city and close to the principal hotels. It is also said that Mr. Chamberlain purchased the corner houses in his immediate neighbourhood, so that no rival should obtain a more prominent position than himself—an evidence certainly of the energy and enterprise with which this gentleman conducted his business—and, seeing the advantages obtained by their neighbours from having a London house, they appointed Messrs. Affer & Co., No. 6, Great Russell Street, Covent Garden, their agents, allowing them always to have a large supply of goods. Messrs. Affer continued in this position for many years, until it was considered advisable to remove farther West, when Messrs. Chamberlain took show rooms

at No. 63, Piccadilly, in January, 1814; their occupation here only lasted till July, 1816, when they removed to No. 155, New Bond Street, which house remained in their possession till 1845.

Japan patterns had been executed on Worcester porcelain from a very early period, but now commenced that rage for the style, on English porcelain generally, which perhaps has not been equalled in any other part of Europe. The Japan patterns, as the name implies, were copies of those gorgeous arrangements of colour and gold which are found on Chinese and Japanese porcelain: but, whilst the people of those countries intuitively make harmonious and characteristic arrangements, the English painters, in copying them, being altogether ignorant of the motives so well understood by the natives, generally speaking produced unqualified ugliness. The misfortune (artificially speaking) of this style was that it yielded large profits; it was therefore the interest of the manufacturer to keep it in favour as long a time as possible. The patterns completely covered the ware, hiding all minor defects, and presenting to the public showy articles at comparatively low prices.

Although in our collection of these patterns are several instances of artistic feeling, we must say that they are interesting only in proportion as they approach the taste and execution of the originals. It was not till the Continent became free to visitors that a change occurred in the public taste, but the style which succeeded (as far as porcelain was concerned) by no means equalled that of 40 years previously.



Our engraving will be recognised by all collectors of Worcester porcelain as one of the oldest patterns in the Japan taste; it is copied from one of the plates of a breakfast service executed for H.R.H. the Duke of Cumberland in 1806. The pattern was then the style of the period. The mark on this plate is "*Chamberlains, Worcester, No. 78.*"

Chamberlain's trade mark was as matter of fact as their general mode of conducting business: they never used either crescent or initial, but simply the word
Chamberlains,

with and without "Worcester," and the number of the pattern. After the appointment to the Prince of Wales, a printed mark was used with the crown and other additions.

In 1807 (Sep. 25) Messrs. Chamberlain were honoured with a visit from His Royal Highness the Prince of Wales. During the visit, Mr. Chamberlain expressed his thanks to His Royal Highness for the honour he had conferred upon him by appointing the firm his porcelain manufacturers, which appointment took place August 3rd.

After passing many encomiums on the manufactory, His Royal Highness ordered several complete services, and a set of vases, which latter he particularly requested might be painted by Mr. Chamberlain's son, whose natural genius and early finished productions had been mentioned to him in the highest terms by many of his friends.

In May, 1816, Messrs. Chamberlain received orders to attend at Warwick House, London, with specimens of porcelain for Her Royal Highness the Princess Charlotte, who gave them large orders in anticipation of her approaching marriage. The services selected were certainly an improvement on the old Japan taste, and may be taken as evidence of that style having lost favour at Court.

The dessert service we have not engraved; it was a modification of an old Sevres pattern, the arched scrolls being raised so as to form panels, in which were embossed the rose, thistle, and shamrock; the ground was a drab colour, and the centres of the plates were enriched with groups of flowers.

Our engraving shows the pattern of the dinner service, which was much richer in style than the dessert service; the colour is a delicate grey, which gives a fine effect to the elaborate gilding and the rich colours of the exotic birds which are painted in the lozenge-shaped panels. The centre of each piece was decorated with a group of fruit, painted after the Sevres style.¹



We have copied the following entries from the books of Messrs. Chamberlain, with reference to this order:—

¹ The mark on this plate is



Chamberlain's Regent China, Worcester, and 155, New Bond Street, London.

HER ROYAL HIGHNESS THE PRINCESS CHARLOTTE.

Deffert Service, Union embossed, drab ground, group of flowers.

1816, Decr. 31.

					£.	s.	d.
4	Large shells	-	-	-	5	0	0
8	Small ditto	-	-	-	9	0	0
8	Round comports	-	-	-	16	0	0
8	Square ditto	-	-	-	12	0	0
4	Melon ditto	-	-	-	5	10	0
2	Hearts	-	-	-	2	15	0
2	Ovals	-	-	-	5	0	0
6	Warwick ice pails	-	-	-	63	0	0
4	Cream bowls	-	-	-	30	0	0
48	Plates, 8in.	-	-	at 13/-	31	4	0
30	Ice plates	-	-	at 15/-	22	10	0

£201 19 0

1817.

Dinner Service, containing

144	Dinner plates	-	-	at 40/-	288	0	0
36	Soup ditto	-	-	at 40/-	72	0	0
4	Square dishes	-	-	-	20	15	0
2	Dishes, 22in.	-	-	-	25	4	0
2	Ditto 20in.	-	-	-	21	0	0
3	Ditto 18in.	-	-	-	25	4	0
3	Ditto 14in.	-	-	-	12	12	0
8	Ditto 12in.	-	-	-	32	10	0
8	Ditto 11in.	-	-	-	29	4	0
2	Oval tureens, complete	-	-	-	36	15	0
2	Smaller ditto	-	-	-	28	7	0
8	Sauce ditto	-	-	-	56	0	0
4	Vegetable dishes	-	-	-	42	0	0
2	Salad bowls	-	-	-	12	0	0
2	Fish drainers	-	-	-	12	0	0
8	Square dishes	-	-	-	34	4	0
8	Oval ditto 11in.	-	-	-	29	4	0
2	Ditto ditto 14in.	-	-	-	8	8	0
2	Ditto ditto 18in.	-	-	-	16	16	0
4	Ditto ditto 12in.	-	-	-	16	5	0
8	Round ditto 11in.	-	-	-	29	4	0

£847 12 0



The pattern which we here engrave is that of a service executed for the Honourable East India Company, at the Madras Presidency, when that Corporation was in the height of its power. The colour of the ground was a delicate salmon tint, and the dark lines in the engraving indicate the burnished gold pattern. The arms were emblazoned in proper colours, and the whole when lighted up must have had a very brilliant appearance.¹ This service was for dress occasions only, as another and a larger one was ordered for general use.

¹ Mark on this plate—Chamberlains, Worcester, and 155, New Bond Street, London, Royal Porcelain Manufacturers.

The quantities of both services are so large that we have copied the entries to gratify those who may be curious in such matters. The prices charged are not unreasonable, as the service would cost about the same sum at the present time.

COPY OF THE ENTRY TO

THE HONOURABLE EAST INDIA COMPANY, MADRAS.

1818, *March 30.*

					£.	s.	d.
4	Oval soup tureens and stands, rich buff and gold	-	-	-	20	8	0
4	Gravy dishes, 20in.	-	-	-	14	0	0
2	Dishes 22in.	-	-	-	7	10	0
6	Ditto 20in.	-	-	-	18	15	0
4	Ditto 18in.	-	-	-	10	0	0
6	Ditto 16in.	-	-	-	12	0	0
8	Ditto 14in.	-	-	-	12	16	0
8	Ditto 12in.	-	-	-	10	0	0
12	Ditto 10in.	-	-	-	12	6	0
6	Turtle dishes and covers	-	-	-	37	16	0
14	Vegetable dishes, divided	-	-	-	73	10	0
20	Ditto, smaller	-	-	-	73	10	0
100	Hot-water plates	-	-	-	95	0	0
100	Soup plates	-	-	-	52	10	0
150	Dinner plates	-	-	-	71	5	0
150	Desert plates	-	-	-	60	0	0
150	Cheese plates	-	-	-	52	10	0
4	Salad bowls	-	-	-	6	0	0
10	Pie dishes, 10in.	-	-	-	10	5	0
10	Ditto 12in.	-	-	-	12	10	0
20	Fruit baskets	-	-	-	63	0	0
20	Ditto, smaller	-	-	-	42	0	0
12	Round comports	-	-	-	12	0	0
12	End comports	-	-	-	12	0	0
12	Square comports	-	-	-	9	0	0
	Carried forward	-	-	-	£800	11	0

				£.	s.	d.
	Brought forward-	-	-	800	11	0
12	Shell comports	-	-	7	10	0
12	Heart-shaped comports	-	-	9	0	0
60	Custard cups and covers	-	-	30	0	0
4	Custard stands	-	-	6	0	0
6	Ornaments	-	at 4 guineas	25	4	0
6	Warwick vases	-	at 10 „	63	0	0
40	Stands	-	-	50	0	0
100	Tea cups and faucers	-	-	35	0	0
100	Coffee cups and faucers	-	-	35	0	0
14	Sneakers	-	-	17	10	0
1456	Coats of Arms, painted proper, at 15/-	-	-	1092	0	0
				<u>£2170 15 0</u>		

Service with grey band—the arms in one colour.

				£.	s.	d.
24	Oval tureens and stands	-	-	48	12	0
4	Dishes, 22in.	-	-	8	0	0
32	Ditto 20in.	-	-	32	16	0
24	Ditto 18in.	-	-	16	4	0
36	Ditto 16in.	-	-	18	0	0
60	Ditto 14in.	-	-	24	0	0
72	Ditto 12in.	-	-	21	12	0
72	Ditto 10in.	-	-	16	4	0
12	Turtle dishes and covers	-	-	37	16	0
36	Vegetable dishes, large	-	-	56	14	0
50	Ditto, smaller	-	-	52	10	0
500	Hot-water plates	-	-	175	0	0
500	Soup plates	-	-	87	10	0
700	Dinner plates	-	-	122	10	0
700	Desert plates	-	-	87	4	0
700	Cheefe plates	-	-	70	0	0
30	Salad bowls	-	-	18	0	0
25	Pie dishes, 12in.	-	-	7	10	0
14	Ditto 11in.	-	-	3	17	0
Carried forward				<u>£903 19 0</u>		

				<i>£.</i>	<i>s.</i>	<i>d.</i>
	Brought forward	-	-	903	19	0
21	Ditto	9in.	-	4	14	6
100	Small fruit baskets	-	-	75	0	0
50	Large ditto ditto	-	-	50	0	0
40	Round compotiers	-	-	12	0	0
40	End ditto	-	-	12	0	0
40	Heart-shaped ditto	-	-	8	0	0
40	Square shaped ditto	-	-	8	0	0
40	Shell-shaped ditto	-	-	6	0	0
150	Custard cups and covers	at 2/6		18	15	0
15	Custard stands	-	-	7	17	6
22	Oval vases	-	-	34	13	0
2	Mercury head vases	-	-	2	10	0
2	Horfe-head ditto	-	-	1	0	0
4	Warwick ditto	-	-	21	0	0
200	Sneakers	-	-	70	0	0
300	Teas and faucers	-	-	20	0	0
300	Coffees and faucers	-	-	20	0	0
30	Milk bowls, 3 quart	-	-	18	0	0
6500	Coats of arms, painted in one colour,					
		at 2/-		650	0	0
	51 Packages	- 30/-		76	0	0
				<u>£2019</u>	0	0
	Drefs service	-	-	2170	15	0
				<u>£4190</u>	4	0

1818, Sept. 7th. The Grand Duke Michael (brother to the Emperor of Russia), attended by Sir W. Congreve and suite, arrived in Worcester.

The principal object of attraction to the Royal foreigner being the porcelain manufacture of the city, Messrs. Chamberlain had the honour of conducting His Imperial Highness and suite over their extensive warerooms in High Street, where they spent nearly an hour, when the Grand

Duke expressed himself most highly gratified by the elegant design and masterly style of workmanship displayed in the immense variety of patterns submitted to his inspection, but his particular attention was given to the exquisite delicacy of texture and transparent clearness of the lately discovered Regent porcelain: of this material His Imperial Highness ordered a large service, on each piece of which was to be faithfully delineated views of the several noble mansions and principal towns visited during his tour through the United Kingdom. Twelve months were allowed to collect the most accurate representations of these places, and so anxious was the Duke to have them perfectly correct that, when printed views were not to be obtained sufficiently descriptive, Messrs. Chamberlain received orders to send artists of the first eminence to sketch from nature, in the particular point of view from which he wished them to be taken.

The Grand Duke afterwards visited the manufactory.

The pattern selected for the service was composed of a ground of salmon colour, covered with a rich gold marble pattern, having oblong panels on all the pieces for the views we have described.

Our engraving represents a pattern made for His Majesty King George IV., on his accession in 1820. The ware is the Regent body, of which it is a beautiful specimen; the colour of the band is a brilliant green, more brilliant than usual because on this material. All colours looked better on the glaze of this body than any other: it was a special mixture, very hard and durable, having little or no lead in its composition.

The arms, according to the prevailing taste, fill the

centre of the plate, and the panels are filled with groups of beautifully painted flowers. The gilding is rich and good.



The mark on this plate is "Chamberlains, Worcester, and 155, New Bond Street, London."

We can find no list or order for this service, but as a remarkable specimen we have engraved it to head an account of the extravagant order executed for His Majesty when Prince Regent. The services composing this order were all in the Japan taste, a style to which we have before alluded, which required no skilled designer, nor feared any censorious critic. According to what we learn from

some of the old work-people, it was looked upon as, what indeed it was, a most extraordinary order. When a piece of the service was given out for decoration, the principal instructions were that it should be different to the previous one. It will thus be perceived that the service was what is called a "Harlequin"—all in Japan taste, but every piece different in pattern.

It is difficult to imagine so great a perversion of taste and such vulgar extravagance proceeding from the region of the Court; but such is the force of example that we are told the demand for these things became so great, in consequence of their being executed for the Prince Regent, that it was some years before the Royal service could be completed.

From the annexed list it will be seen that some of the ornamental pieces were richly decorated with paintings of a costly character; these were executed by Mr. Humphrey Chamberlain, junior, of whom we shall speak in another place. The paintings here specified were alluded to by Laird in his *History of Worcester*, as in progress when he visited the manufactory.

It was on the occasion of receiving this order from the Prince Regent that Mr. Chamberlain determined to produce a *new porcelain* for the services, which should excel everything hitherto sent out of the manufactory. He accordingly undertook a series of experiments, based upon the principle of Doctor Wall's original body, but making use of the clays and materials which had been discovered since that time. The result of these trials was the porcelain which Mr. Chamberlain called the "Regent."

As a porcelain it is certainly the most beautiful we have ever seen for purity of colour, closeness of texture, and general richness of appearance.

Although several services were manufactured of this material, it never was brought into general use, being very costly to manufacture. The dress service for the East India Company was perhaps the most extensive made in this body.

Copy of the entry in the books of Messrs. Chamberlain to

HIS ROYAL HIGHNESS THE PRINCE REGENT,

CARLTON HOUSE.

1811. July 31.

Deffert Service, containing

		£.	s.	d.
96	Deffert plates, Harlequin, 63/- each	302	8	0
48	Ditto - - - 13/6 "	176	8	0
6	Dolphin ice pails - £21 "	126	0	0
4	Cream bowls - 8 guineas "	33	12	0
8	Round compotiers 6 " "	50	8	0
4	Square " 4 " "	16	16	0
8	Oval " 6 " "	50	8	0
4	Heart-shaped " 4 " "	16	16	0
8	New shells - 4 " "	33	12	0
4	Large mugs, painted with dead game, and rich gold borders inside, 7 gns.	29	8	0
	Package - - -	1	10	0
		£837 6 0		

1813. Feb. 1.

3	Ornamental pieces, painted with figures - - - -	£105	0	0
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1816. *July 31.*

			£.	s.	d.
6	Soup tureens, richly gilt	- £24	144	0	0
12	Sauce tureens „	- £10 10s.	126	0	0
2	Square vegetable dishes	- £21	42	0	0
144	Dinner plates	- 3 guineas	453	12	0
96	Soup plates	- 3½ guineas	352	16	0
8	Oval dishes, 10in.	- 122/-	48	16	0
11	Ditto - 12in.	- 185/-	101	15	0
10	Ditto - 14in.	- 256/-	128	0	0
8	Ditto - 15in.	- 268/-	107	0	0
9	Ditto - 16in.	- 286/-	128	14	0
8	Ditto - 18in.	- 326/-	130	8	0
8	Ditto - 20in.	- 370/-	148	0	0
3	Ditto - 22in.	- 414/-	62	2	0
14	Lozenge-shaped dishes, 10in.	84/-	58	16	0
14	Ditto ditto - 10½in.	105/-	73	10	0
14	Ditto ditto - 9in.	84/-	58	16	0
14	Round ditto 11¼in.	164/-	114	16	0
14	Ditto ditto - 11½in.	174/-	121	16	0
9	Ditto ditto - 12in.	185/-	13	5	0
3	Ditto ditto - 12½in.	205/-	30	15	0
16	Rich candlesticks	- - -	24	0	0
			£2539 1 0		

*Breakfast Service.*1816. *Oct. 31.*

			£.	s.	d.
72	Breakfast cups and saucers (all different)	- - - 29/6	106	4	0
72	Tea cups and saucers	- 23/-	82	16	0
72	Coffees and saucers	- - -	82	16	0
12	Muffin plates and covers	- 52/6	31	10	0
60	Plates, 8in.	- - - 20/-	60	0	0
12	Ditto (views of Waterloo)	- 73/6	44	2	0
2	Slop basons	- - -	1	16	0
4	Teapots and stands	- - 33/-	6	12	0
Carried forward			£415 16 0		

			£	s	d
Brought forward			415	10	0
4	Cream ewers -	- 15/-	3	0	0
4	Egg stands, 6 cups	each 70/-	14	0	0
4	Roll baskets, richly painted		20	8	0
6	Butter tubs and stands	- 52/6	15	15	0
6	Honey pots -	- 38/-	11	8	0
6	Square fagars -	- 18/6	5	11	0
36	Chocolates and stands	- 20/6	83	2	0
4	Coffee pots and stands	63	12	12	0
4	Milk jugs -	- 30/-	6	0	0
			<u>£566 12 0</u>		

TOTAL.

			£	s	d
	Deffert service	837	6	0	0
	Ornaments -	105	0	0	0
	Dinner service	2539	1	0	0
	Breakfast service	566	12	0	0
			<u>£4047 10 0</u>		





CHAMBERLAIN'S ORNAMENTAL WORKS.

We have now before us a selection from Messrs. Chamberlain's ornamental works, and, as in the case of the other groups, we have studied them attentively, in order, if possible, to understand the motives of their production.

One of the principal objects in our engraving is a well modelled copy of the Warwick vase, made, we believe, for the Princess Charlotte's service in 1816.

The interest in the other vases centres in the paintings with which they are decorated. They are nearly all the work of Mr. Humphrey Chamberlain, junior, the son of the senior proprietor. This young man was a self-taught artist, and many wonderful works are attributed to him he died at the early age of 33, in the year 1824.

Laird, in his *History of Worcestershire*, published in 1810, writes thus respecting him, after visiting the manufactory: "Some of his (Mr. Chamberlain, junior's) works, on a service for the Prince Regent, being copies from historical engravings of English History, are exquisite both in the outline and the brilliancy of the colouring." From his family we learn that when a child of nine or ten years old he made a clever pen-and-ink drawing—a copy of an engraving of the head of Garrick, which is considered a very extraordinary production. It is also said that his painting was highly approved by "Bone" the enameller. One of the boasted beauties of Mr. Chamberlain's work was that you could never distinguish the touch nor discover how the effect was produced, hence a powerful magnifying glass was always placed in the hands of strangers in order that they might examine its minute beauties.

That these works were extraordinary for their manipulative skill we most willingly admit, but that they ought to be admired for their artistic talent is a matter of doubt.

We believe that Mr. Chamberlain's peculiar talent was sacrificed, either through his own conceit or the ill advice of his friends. He must have been an extraordinary draughtsman, yet he never painted an original picture, and we know of no young painter, who devoted his time to copying engravings, that did not fall into a hard and minute style, so as completely to destroy any delicacy of colour, or softness of effect, which he might otherwise have been capable of producing.

Compared with the English works of the period, these were perhaps as good, if not better, than what were pro-

duced elsewhere ; but this standard does not elevate them to art works ; we desire rather to compare them with those of Dresden and Sevres, which, as models of excellence, were not unknown in Worcester nor unrecognised in England. Chelsea, Derby, and Worcester, had at an earlier period duly acknowledged them.

Although Messrs. Chamberlain had a large business for many years they seem to have been so absorbed in the more matter-of-fact wares for daily use that ornamental objects were comparatively neglected ; of course such things as ink-stands, candlesticks, flower vases, and other *et ceteras* of similar character, were to be found in the stock, but not decorated in such a manner as to lead to the conclusion that taste had been much cultivated. We have therefore had some difficulty in making a selection for our group.

The principal painters besides Mr. Humphrey Chamberlain were Wood and Doe, for landscapes and figures ; Davis and Rogers, birds, &c. ; Steel, fruit ; Plant, heraldry. Mr. Walter Chamberlain also painted for some time ; and Baxter painted for this house after his return from Swansea. Williams also painted landscapes.

Messrs. Chamberlain's business was always conducted with energy ; but the orders which crowded the books after the execution of the Prince Regent's services seem to imply unusual energy or increased good fortune. This class of work was always profitable, so that we may safely report the establishment as in a most prosperous condition. From the time of Mr. Boulton's retirement, in 1811, Messrs. Humphrey and Robert Chamberlain were the sole proprietors, and we believe no decided change took place

in the firm until 1827, although there is an indication in the books that Mr. Walter and Mr. Henry Chamberlain had some share in the profits up to that time.

At the close of 1827, Mr. John Lilly, a Somersetshire gentleman of property, married one of Mr. Chamberlain's daughters, and was taken into partnership. There seems to have been a division of the property at this time, Mr. Robert and Mr. Henry, and we believe their father (Mr. Humphrey Chamberlain), retiring from the business. Mr. Humphrey had amassed a considerable fortune, and possibly retained some interest in the manufactory, but there is no evidence of his being a partner with Mr. Walter Chamberlain and Mr. John Lilly, which firm commenced in 1828.¹

From 1828 Mr. Walter Chamberlain was the working head of the firm of Chamberlain & Co., who still maintained an extensive trade through their London House.

When writing of Messrs. Barr (page 135), we alluded to the general depression of Worcester trade, which occurred after the execution of the Royal service (1836); we also alluded to its causes, and what was there stated will equally apply to this firm, so far as the cause is concerned, but the remedy proposed was very different.

Mr. Chamberlain was a clever potter and a most ingenious man; he therefore undertook to do battle with the Staffordshire opposition, by producing the commoner class

¹ Mr. Humphrey Chamberlain died in 1841, aged 79. This gentleman had held an honourable position in the city during the whole of his long life. He was indefatigable in business, and to his energy and ability we must attribute the success of the Chamberlain establishment. He certainly made the finest porcelain produced during the present century.

Mr. Chamberlain served the office of Mayor of Worcester in 1819.

of goods. Varieties of bodies and glazes were invented in order to rival the earthenware of Staffordshire, and special bodies were produced for toilet ware and other branches of the trade, but, notwithstanding all the exertions which were thus most laudably made, the trade continued to decline.

One of Mr. Chamberlain's schemes was to reproduce the encaustic tiles of the middle ages. This most interesting branch of manufacture had in olden times being carried on in the county,¹ and there consequently would result an amount of prestige as well as profit if the speculation could be brought to a successful issue.

This undertaking was successful, and was carried on for many years by the wet clay process as well as by the dry, the latter being worked under Prosser's patent.

When the two establishments were united, a few years later, the tile business was removed to the old manufactory, and there worked by the firm, special attention being given to it by Messrs. Barr and St. John. Subsequently it was given up to Messrs. Maw, and about 1853 was finally removed by them to the Benthall works, near Iron Bridge, in Shropshire.

¹ See Appendix.





THE UNION OF MESSRS. BARR'S & MESSRS. CHAMBERLAIN'S ESTABLISHMENTS.

1840 was a remarkable year in the history of the Royal Porcelain Works, as it saw the two, hitherto rival establishments, joined in one. We fear the union was a marriage "de convenance," not of love; the proprietors had hitherto been conducting their businesses on different principles, and had been actuated by widely different motives, both equally delusive and without prospect of success.

By the intervention of friends it was proposed to form a joint stock company, to consist of the members of the two firms (joining their plant of moulds, copper-plates, and stock), and adding to their number several of the most influential gentlemen in the city to subscribe the necessary capital, which, including the valuation of plant, stock, &c., amounted to about £40,000. The two London Houses, Coventry Street and Bond Street, were included in this scheme, with the intention ultimately of removing the Coventry Street stock to Bond Street, which was finally accomplished in 1845.

Some large workshops and warehouses were now erected on the manufactory of Messrs. Chamberlain, whither the plant of Messrs. Barr had been conveyed, and every attention was given to the business with the determination of

making the recommencement both creditable and prosperous, but unfortunately the branch of manufacture chosen was not at all adapted for the leading business of the works.

There had arisen a great demand, both at home and in America, for china door furniture, and the facilities offered for mounting, &c., by contiguity to Birmingham, induced the proprietors to enter very largely into the business, and a great proportion of the hands of the manufactory were engaged upon it, so that at one time the manufactory seemed to be employed in making door furniture alone. This was a branch of work which we cannot recognise as at all suited to the establishment, particularly to so absorbing an extent, and are not astonished therefore to learn that after some time it resulted in a great loss.

The next introduction was scarcely more worthy the attention of the Royal Porcelain Works, viz., the manufacture of buttons; as an accessory, any department of potting which would be profitable might with propriety be introduced, but we fear that the button trade, in the composition of its bodies (agate, cornelian, &c.), and the special care required in the making and firing departments, absorbed more time than was profitable, and engaged attention which ought to have been devoted to the more legitimate works of the manufactory.

We have said that Mr. Walter Chamberlain was an ingenious man. One of his inventions was to make articles in dry clay, by means of pressure. Mr. Proffer, the engineer, having taken out a patent, in 1840, for this special plan of manufacture, opposed Mr. Chamberlain, who contended for priority of invention, without having secured a patent.

This dispute resulted in a tedious and costly lawsuit at Bristol, which ended in the withdrawal of both parties, paying their own costs; Messrs. Chamberlain consenting, we believe, to pay a royalty for the future.

The button business yielded a good profit on its own separate account, but we cannot think it was profitable for the manufactory generally. The lawsuit however disgusted the patentee, and he no longer cared to protect his licensees from the competition of the French manufacturers who had improved upon the invention, and were introducing a superior article at lower prices: the trade was therefore, shortly after, given up. Several of the partners having been disappointed in the results of the working of the company, sold their shares to the firm, and retired from its responsibilities.

In December, 1845, the house in New Bond Street was sold to Mr. Phillips, of Oxford Street, whose sons are still the proprietors.

We have learned from many quarters that the partners who had been thus untowardly brought together could not and did not work harmoniously; that the concern was in fact a house divided against itself; we are not surprised, therefore, to find that, in 1848, all the partners had withdrawn except Mr. Chamberlain and Mr. Lilly.

Mr. Chamberlain had introduced several new bodies for dinner ware, some of them being of superior character; but the taste displayed on the porcelain had now sunk so low that it is painful to write of it, particularly as our pen has been so recently engaged in recording triumphs of no mean character, and which we truly believe to have been

such as no other establishment in the country at that time could rival.

Messrs. Chamberlain's Works had the distinguished honour of being visited by Her present Majesty, in 1832. Her Majesty was accompanied by her Royal Mother, the Duchess of Kent. The visit caused great excitement at the works, and the great affability of the Princess Victoria is remembered with pleasure by those who were present. A more formal visit was paid by the Queen Dowager whilst residing at Witley, in 1845. Her Majesty was accompanied by a large and brilliant suite. The page of the visiting book, which was specially decorated for the occasion, is inscribed with the following names:—

September 24th, 1845.

ADELAIDE.

IDA, Duchess of Saxe-Weimar.

ANNA, Princess of Saxe-Weimar.

AMELIA, Princess of Saxe-Weimar.

DOWAGER LADY CLINTON.

MISS SOPHIA WHEATLEY.

MISS COURTNEY BOYLE.

MADemoiselle E. ANDRÉ.

MISS ADELAIDE SEYMOUR.

LADY ADELAIDE CURZON.

LADY EMILY MARIE CURZON.

PRINCE GEORGE OF CAMBRIDGE.

EARL HOWE.

MR. L. CURZON.

SIR DAVID DAVIES.

In 1850, Mr. Walter Chamberlain and Mr. John Lilly were the sole proprietors, and the establishment was confined to the one Worcester house.

In the latter part of this year Mr. Lilly retired from the business, and his son Frederic, and Mr. W. H. Kerr, were taken into partnership, the title of the firm remaining "Chamberlain & Co."

The new firm, thus created, used their best exertions to raise the credit of the house; a handsome show room and new kilns were built, and a series of alterations and improvements was commenced by Mr. Kerr, which continued for several years. Had the Great Exhibition of 1851 taken place at a later period, we have no doubt that a respectable display would have been made, but that great manifestation was a trying ordeal for the Worcester Porcelain Works.

With a few creditable specimens of their own manufacture, backed by some of the glories of former years, which, although old fashioned, bore the evidence of taste and Royal character in their workmanship, they passed muster, and received the not very high compliment of "honourable mention."

It is a source of much regret to us that we should have to record the centenary celebration of this establishment under such depressing circumstances, particularly as it was an occasion possibly without a parallel. In May, 1751, the Worcester Porcelain Works were established, and in May, 1851, after an extraordinary career of 100 years, they were painfully reminded of past triumphs and present deficiencies.

The Great Exhibition of 1851 brings us to the close of

our history. We have recounted the principal events of the long period of 100 years, and have endeavoured to do so faithfully. We have sought to discover the causes which led to the establishment of the manufacture, its great reputation, and consequent success, as well as of those later incidents which reveal a history of a less pleasing character.

We have seen the porcelain emanate from the laboratory of Doctor Wall—the most perfect fabric in England. We have seen it arise as it were from nothing,* and yet it has caused the circulation of about TWO MILLIONS sterling in the city of Worcester. We have seen the best artistic talent of the time employed in its decoration, as well as the most important invention connected with the art fostered and improved, and we have seen our establishments more Royally visited than any similar works in England.

KING GEORGE III.

QUEEN CHARLOTTE.

KING GEORGE IV. (WHEN PRINCE OF WALES).

THE DUKE OF GLOUCESTER.

QUEEN VICTORIA (WHEN PRINCESS).

QUEEN ADELAIDE (WHEN QUEEN DOWAGER).

THE DUKE OF CAMBRIDGE, &c.

Have all personally inspected the processes of potting at the Porcelain Works of Worcester.

If we were to record the names of Foreign Princes and the nobility of our country whose orders have been

* Neither coals, nor materials of any kind, nor skilled labour, being found in the neighbourhood.

entered in our books the list would be tedious, and we should have to add many pages to our history.

Were it not that we are assured the high character of Worcester porcelain during its earlier years was due to its intrinsic merits, its perfect material, its artistic style, and general good taste, we should have been inclined to wonder whether the noble patronage with which it was honoured and the fostering care of a Royal sponsorship had not imparted to the establishment a more than usual amount of vitality, so that when assailed by trials and compelled to bend to circumstances which would have seriously affected a less favoured structure, it retained sufficient elasticity to arise, stronger in its life, and more important in its usefulness, when again touched by the genial hands of enterprise, energy, and taste.

It was not our intention to allude to the progress of the Porcelain works during the last thirteen years, but as our history is closed at its most unfavourable period we should be indifferent to the respect which is due to reputation if we did not assert our belief, that at the Exhibition of 1862 the Royal Porcelain Works of Worcester had fully redeemed their character.¹

¹ See the Report of the Jury, and Mr. Wallis's opinion of Worcester Porcelain in the appendix.



APPENDIX.



CELTIC, ROMAN, AND MEDIÆVAL POTTERY IN WORCESTERSHIRE.

It would have added much to the interest of our history if we could have traced the manufacture of pottery in Worcester from the ages of antiquity, but although we cannot boast of a continuous line of ancient potters, we can show specimens of Worcestershire ceramics in the Celtic, Roman, and Mediæval periods of history.

Celtic pottery is scarce in Worcestershire; we know of no specimen but that exhibited by Mr. Lees at the meeting of the Archæological Institute in 1862, and which is now in our possession.

Roman pottery has been found in more or less abundance at various places, but it was almost unknown in the city of Worcester until the important discovery made in 1860, the entire find being in our possession.

The Mediæval pottery consists of tiles for walls, floors, and roofs, as well as objects of ornamental work for architectural purposes, of which a few specimens are in our possession.

The Celtic vase has been described in *Allies's Antiquities of Worcestershire* and in the *Catalogue of the*

Archæological Institute of 1862, from which we copy the following account :—



“A diminutive vessel of coarse earthenware found in November, 1849, in the course of the trigonometrical survey on the Worcestershire Beacon, immediately above Great Malvern, Worcestershire. Its form bears resemblance to a modern tea-cup; it measures $2\frac{1}{2}$ inches in height, and is 3 inches in diameter at the mouth, the bottom is nearly three-quarters of an inch in thickness, the exterior and also the inner margin of the cup is rudely ornamented with irregularly impressed corded markings, forming a zig-zag pattern both around the upper part of the cup and within its mouth. This curious little urn lay in a cavity of the rock with bones and ashes, about nine inches below the surface; it was placed in an inverted position, covering some of the ashes, the half burnt bones being found around it. It is of the class of small earthen vessels accompanying early interments, designated by the late Sir Richard Colt Hoare ‘thuribles’, some specimens being perforated as if for suspension, and for burning unguents, &c. They have been found chiefly in Wiltshire barrows, but this example differs from any found in that county. See a notice of the discovery, *Archæological Journal*, vol. vii., page 67, where the little urn is figured, and also in *Allies’s Antiquities of Worcestershire*, 2nd ed., page 165. The discovery is of interest amongst the few vestiges of this class found in Worcestershire, and especially because no British interments or urns had previously, so far as we are aware, been found on the Malvern hills. The

conspicuous position of the spot where the deposit lay, being the highest point in the range above Great Malvern, suggests that possibly the remains were those of some chieftain or person of note at that period. Another deposit, but without an urn, was found on the north side of the heap of stones which marks the summit, and which, although renewed in recent times to serve as a beacon, may occupy the site of an ancient sepulchral cairn."





ROMAN POTTERY FOUND AT DIGLIS.

THE DISCOVERY OF ROMAN POTTERY AT WORCESTER.

Early in March, 1860, some labourers were engaged in excavating sand at Diglis, near the banks of the Severn, about two hundred yards to the west of the porcelain works (Chamberlain's), just outside the old city wall and close to what may have been a land-mark in the time of the Romans, a small stream, now dried up, but its course indicated by "Frog Lane." Whilst excavating, these men turned up a piece of curious pottery, which, on being submitted to the inspection of some of the members of the Archæological Club, was pronounced "Roman." Directions were accordingly given that care should be used in the digging, and any similar fragments preserved. This care

resulted in the discovery of about twenty bottles, vases, and pateræ, much of which we must call *Romano-Vigornian* pottery, being made from the red clay found on the spot. Several Samian pateræ, some quite perfect, Upchurch and other potteries, were also found; all the pieces are interesting specimens of Roman work. Several of the urns contained bones which had undergone cremation, but as yet none have been recognised as human.

All the vases were found at a depth of from three to four feet below the surface, some in the sand, others in the soil. Some had evidently been broken by the pick or spade at a previous digging, pieces had been knocked off, but the vase remained in situ, others were literally perfect, and others again, although cracked by the weight of superincumbent earth, had not a fragment displaced, and were full of bones. Along with these vases were found two second brass coins of Domitian, and a bronze armilla. The following are some of the marks on the Samian pottery: OF VIRIVI, CABIAN, OF LABI. In addition to the vases, &c., more or less perfect, fragments of a great number of others were discovered; of these some are peculiar, being ornamented with lines, ribs, dots, and other markings, traced on the vases in slip. Specimens of this ware have been found at Uriconium and other places.

On finding the first of these vessels, enquiry was made as to whether any remains of old buildings had been discovered; the men reported that sundry large stones had been removed from what appeared to be an old foundation, and further excavations exposed what are believed to be the remains of a Roman pottery kiln; a circular form could be

traced outside and a lesser one within, the circles touching, from which point extended a narrow flue 15 feet long, so that from the mouth of this flue to the opposite side of the outer circle was a distance of 30 feet. The smaller circle was raised about 3 feet and covered with a layer of baked clay, which was quite honeycombed from having had osiers or similar wood burnt in the layers; these had evidently been placed for the purpose of binding the clay in its wet state, and the burning of which had destroyed the wood. Some imperfect Roman flue tiles were found in the ruin, but no vases.



ROMAN POTTERY FOUND AT DIGLIS.

This find of Roman pottery, the most important on record at Worcester, induced further investigation, and as extensive alterations were in progress at the Cathedral it was thought that something might turn up there; fortunately

the conjecture proved correct, for on making enquiry respecting fragments of pottery we were directed to a heap of rubbish in which were found fragments of almost every variety of Roman pottery—handles and bottoms of very large amphoræ, rims of large ollæ, pieces of Samian ware, and bits of glafs.

The difference between the wares found at Diglis and the fragments at the Cathedral is very marked, all the former being of the type used for sepulchral purposes, and the latter as decidedly belonging to a large domestic establishment, and quite as appropriately situated, the domicile being on the higher ground, and the burying place on the lower. We need therefore no longer wonder that Roman houses and tessellated pavements are scarce, seeing that the site of the station has been occupied for nearly 1200 years by the church and its dependencies.

It is thus patent to every thoughtful mind that the Roman Soldier and the Saxon Monk were both agreed as to the best site for their respective habitations.

We must not omit to notice that about 1840, when the old Castle hill was removed, large quantities of Roman debris were found, consisting of coins, fibulæ, and pottery, many of which are now in the possession of Mr. Eaton.

Respecting the Mediæval manufacture we quote Mr. Jewitt in his most interesting paper on the encaustic tiles of Worcester Cathedral.¹

“Worcestershire has given us the first proof of these interesting fictile decorations being the ancient manufacture of our own county, by the discovery within its boundaries of two kilns in which had been

¹ *Proceedings of the Archaeological Society*, 1858, page 365.

baked many of the tiles which may yet be seen in the neighbouring churches; and at the present day (1848), the city of Worcester itself possesses, besides its magnificent assemblage of ancient examples, a manufactory, in the establishment of Mr. Fleming St. John, of some of the finest modern imitations in existence.

“The kilns alluded to were found at Malvern, and in the Parish of St. Mary Witton, near Droitwich. The former was discovered, seven feet under ground, on land formerly belonging to the Priory of Malvern, in the year 1833, by Harvey Eginton, Esq., of Worcester, in excavating a roadway to the Priory.

“It was carefully opened in the presence of Dr. Card and other archaeologists, and was found to consist of two strongly built semi-circular arches, separated from each other by a massive pier. In each of the arches was a horizontal flooring two or three feet above the level of the ground on which the tiles were burned. The length of the kiln was thirty five feet, and the depth of the openings two feet three inches. The fire was on the ground below the horizontal division, and the earth, through long exposure to the action of fire, had the appearance and hardness of limestone flag. The horizontal divisions were formed of three pieces, the centre portion forming key-stones to the side ones. The outer arches were constructed of tiles, the inner of bricks, and with long use these were completely vitrified and glazed. There was no aperture for smoke, and a quantity of charcoal having been found, it is probable that this material was used in the manufacture.

“The depth at which the kiln was placed underground, and its being firmly backed up with Malvern ragstone, Mr. Eginton says was no doubt for the purpose of preventing injury from expansion by heat.

“In the kiln, fragments of tiles were found of similar patterns to some in Great and Little Malvern churches, &c.

“The kiln at St. Mary Witton was discovered in 1837, and consisted of arched chambers of corresponding form to the Malvern kiln, and separated in like manner by a strong intermediate pier.

“In this kiln a considerable number of tiles were found, of which specimens are now preserved in the Museum of the Worcestershire Natural History Society.

“They will be found to be identical in design with some now existing in the pavement of Worcester Cathedral, which is hereafter described.

“Ornamental tiles were formerly much used for paving the floors of sacred edifices, and their use was so generally confined to buildings of a devotional character that whenever they are found in the remains of castellated or domestic mansions there is good reason for supposing that a religious fabric had at some time existed on the spot, either a private chapel or some other holy edifice.

“The earliest known specimens appear to be of the latter part of the twelfth or the beginning of the thirteenth centuries. Of these the examples from Castle Acre, preserved in the British Museum, are perhaps the most ancient. An interesting discovery of the tile paving of the thirteenth century, consisting of single and of sets of four tiles, was recently made on the site of the destroyed church of the totally deserted and almost forgotten village of Woodperry, Oxfordshire.

“The history of this discovery is most interesting, but it has no connection with our present investigation.

“To this period are to be attributed the beautiful tiles found in the pavements adjoining Worcester Cathedral. In the two following centuries the decorations were of a much more varied and elaborate character, the foliage was more elegantly and gracefully thrown, and exhibited great natural freedom. The oak, the vine, the ivy, and other leaves, were beautifully and closely copied from nature, and much good taste and skill were exhibited in their disposition.

“Of this period examples are frequently met with, but some of the most elegant will be found at Worcester, Malvern, Evesham, Wells, Winchester, Shrewsbury, Rudford, Gloucestershire, St. Alban's, &c. In the sixteenth century encaustic tiles appear to have been but occasionally used, but Flanders or Galey tiles of this period are sometimes met with; a pavement of late date has also recently been found at Holt, in Worcestershire.”

Mr. Jewitt here enters into a very interesting account of the uses of tiles and their importance in connection with heraldry and history, for which we must refer those interested to the volume from which we quote.

He goes on to say that many of the Worcestershire churches are replete with beautiful examples of tile paving, some of them of the finest character, both for design and

execution; but very few churches, either in this county or elsewhere, have sufficient portions of pavement remaining to show the mode of their original arrangement. Worcester Cathedral, however, possesses, although hitherto unknown, perhaps one of the finest and most extensive series of original arrangement in existence.

We think Mr. Jewitt's discovery of these tiles of sufficient importance to copy his own account of it. He says:—

“When I arrived in Worcester to attend the recent congress, and examine the magnificent Cathedral, I could barely find a score of tiles, with the exception of the justly celebrated monumental crosses in the Lady Chapel; but having been told by a gentleman that he believed there were a few in the old singing school attached to the Cathedral, I proceeded thither, and, while examining it, I also carefully explored the adjoining rooms and passages, and had the extreme gratification of discovering, beneath the accumulations of ages, one of the best remaining examples of this species of fictile decoration.

“Without for a moment entering into the original intention and use of that portion of the Cathedral known as the old singing school, and Cromwell's rooms, I will merely observe that they are approached by a flight of stone steps and a short passage leading from the vestries at the west end of the south side of the choir. On emerging from this passage there is a small closet on the left and a doorway on the right opening into a hall called Cromwell's room; from this room is a narrow doorway and winding passage leading to another closet; a doorway leading by a flight of stone steps into an open passage and small room over the before-named closets, &c., and a third door entering into a small room from which the old singing school is entered. These are all groined, but at the period of my visit were filled with such a motley assemblage of rubbish that it was next to impossible to examine them; and under this mass of filth and rubbish, after scraping the floors in many places, I had, as I have said, the extreme gratification of discovering one of the most interesting examples of tile paving which has ever come under my notice.

“It is much to be deplored that these valuable remains of ancient grandeur should have been so long shut up from examination, and

have been totally unknown even to those whose residence the Cathedral may be said to be ; but at the same time it is a pleasing reflection and a solace to feel that their preservation at the present day, bad as that state of preservation may be, is to be attributed probably to the accumulated dust and rubbish which we so heartily condemned.

“ The whole of the rooms, passages, and closets I have named, have been paved with decorated tiles of the finest character, and they are for the most part remaining in their original arrangement, to the extent of at least seventy square yards, of which the only portion previously known were then in the one room, the singing school. Many of the patterns are obliterated, and others partly so, but enough remains to show what their former magnificence must have been.

“ Of the patterns found upon the tiles of the foregoing pavement, it will be only necessary to mention, that besides some of the most exquisite designs of foliage extending over sets of four, nine, and sixteen tiles, birds, sacred emblems, and other devices, there is a fine series of heraldic decorations, containing amongst others the arms of Clare, Le Boteler, Warren, Le Scot, Beauchamp, and the Royal Arms; these are all single tiles, but there are also some unique examples of shields, composed of four tiles; of these the well-known badge of the King of the Romans, the lion and the spread eagle, were represented within double quatrefoils, and his arms, a lion rampant within a border bezanty, placed lozengewise on the four tiles, the spaces being filled with elegant foliage, will be enough to show the high value and beauty of the whole.

“ The floors are divided into compartments by borders of shields, or birds, amongst the patterns identical with others we discovered in one of the before-mentioned kilns, and these compartments were filled in with tiles laid lozengewise, the patterns upon them being divided from each other by bands of black quarries. This gives a good effect and pleasing variety to the pavement, and renders it altogether one which would be of the greatest service for arranging modern floorings.

“ In conclusion I would observe that there are few places in existence which can boast of such a valuable, such an extensive, and so rich an assemblage of this species of fictile decoration as Worcester ; but there are few places, I hope, where such remains would have been so long unknown.”

We quote the following from Mr. Nichols's learned work, *Some of the Decorative Tiles of Malvern Priory Church*. After an interesting introduction on wall tiles in general, he thus describes—



"THE FOURTH SET OF WALL TILES.—A fourth set appears to have been made for one of the other lower divisions of the screen; but we find only three tiles out of five, unless those three were intended by repetition to serve for the five rows, which is not improbable from the large quantity remaining of the tile first described.

"This is a tile containing the names of Jesus Christ, **ihc xpc**, both crowned, in two compartments.

"In another, under an inverted leaf, are two shields charged with objects connected with the Passion of our Lord,—one containing the crown of thorns, two swords, the three nails, and hammer; the other, the cross, spear, rod with hyssop, scourge, and a kind of cruch cross, which seems to come in place of the ladder.

"This species of religious heraldry was in frequent practice during the fifteenth century, and several other examples of it remain among the stained glass of this church.

"The third tile is of leaves of flowers, as will be seen in the engraving, and might be used to unite with the preceding on either side."

In another place he describes the following interesting example:—



“ A CHARM AGAINST FIRE.—The inscription placed on this tile is,—*Mentem sanctam, spontaneum honorem Deo, et patrie liberationem*, one that seems associated with the sentiments of those secret fraternities which formerly endeavoured to cherish the spirit of patriotism in combination with religious sentiments, in spite of the dominion of tyrannical governors. There is, however, no doubt that it was used as a charm against fire, and the reason why is related in the legend of Saint Agatha, who was also considered a protector from that calamity.

“ Saint Agatha the virgin martyr suffered in Sicily about the year of our Lord 253. After enduring a long series of torments, which are detailed in her legend, she died in prison ; and at her interment there appeared a strange youth, clothed in silk, attended by more than a hundred others vested in albs, who placed at the head of the corpse a marble tablet inscribed with the words which are repeated on this tile. The veil of the martyr was afterwards used to check the eruptions of the neighbouring volcano at Etna, and with like success to that which attended the blood of Saint Januarius at Vesuvius. Hence it came that Agatha was generally esteemed as a patron saint against conflagration.

‘ Saint Agatha defends thy house from fire and fearful flames.’

Barnaby Googe’s Popish Kingdom.

“ Dugdale mentions this mysterious legend as having been inscribed upon the great bell given to the church of Kenilworth by prior Thomas Kedermynstre, who was elected in 1402 ; and it is well known that bells were rung in the days of superstition, not only to give

warning of fires, but especially to scare away those spirits of mischief who were supposed to fan the flames.

"It also occurs as a charm 'for fyre' in a MS. book of medical recipes, &c., in the British Museum (Addit. MS. 12,195); and it is doubtless still esteemed as a specific in some parts of the continent, for I have in my possession a slip of paper taken 'From the door of a cottage on the Rhine,' the ends of which are notched into points, and daubed with red lines to represent flames, and the charm is thus inscribed,—the three crosses being also inserted with red paint.

*'Mentem Sanctam ✠ Spontaneum ✠
honorem Deo ✠ et Patrie liberationem
ignis a laesura protege nos Agatha pia
j 8 j 7.'*

"This tile has been found at Shrewsbury."

These extracts are sufficient to show that Worcestershire has had a local pottery from the earliest times. It will also be seen that the several eras were quite distinct and with a long term of years intervening, probably 300 between the Celtic and the Roman, 900 between the Roman and the Mediæval, and 300 between the later Mediæval and the modern. But even with such lapses as these there are few counties in England which can boast of ceramic specimens of the four distinct periods.





EXTRACTS FROM THE CITY RECORDS.

APPRENTICES TO THE PORCELAIN WORKS.

1755.

June 25.—John Williams to Richard Holdship, the younger, Glover, and one of the Partners and Proprietors of the Worcester Porcelain Manufactory.

1763.

May 26.—William Hughes to Samuel Bradley, Goldsmith and China Manufacturer.

June 2.—Charles Clarke to Samuel Bradley, Goldsmith, &c.

„ 3.—George Parkes to Samuel Bradley, Goldsmith, &c.

„ 3.—Charles Stephens to William Davis, China Manufacturer.

„ 3.—William Taylor to William Davis, China Manufacturer.

„ 17.—James Jones to William Davis, China Manufacturer.

„ 17.—Edward Edwards to William Davis, China Manufacturer.

„ 23.—William Bibb to Samuel Bradley, Goldsmith, &c.

July 4.—William Sparre to Samuel Bradley, Goldsmith, &c.

July 4.—John Brotherton to Samuel Bradley, Goldsmith, &c.

1764.

July 8.—Thomas Savage to Samuel Bradley, Goldsmith, &c.

„ 8.—Robert Roberts to Samuel Bradley, Goldsmith, &c.

May 3.—Joseph Smith to Samuel Bradley, Goldsmith, &c.

„ 3.—Thomas Vaughan to William Davis, China Manufacturer.

„ 3.—Charles Clarke (of Kendal) to Samuel Bradley, Goldsmith, &c.

Sept. 28.—Thomas Crowder to Samuel Bradley, Goldsmith, &c.

1765.

Jany. 11.—James Farr to Samuel Bradley, Goldsmith, &c.

„ 11.—William Gitten to Samuel Bradley, Goldsmith, &c.

„ 11.—John Hooper to Samuel Bradley, Goldsmith, &c.

„ 11.—John Allan to Samuel Bradley, Goldsmith, &c.

„ 11.—Richard Price to Samuel Bradley, Goldsmith, &c.

Mar. 14.—John Reynolds to Samuel Bradley, Goldsmith, &c.

Apl. 15.—John Guier to Samuel Bradley, Goldsmith, &c.

May 3.—John Steel to Samuel Bradley, Goldsmith, &c.

„ 3.—Charles Knight to Samuel Bradley, Goldsmith, &c.

- Aug. 5.—Robert Dallman to Samuel Bradley, Goldsmith, &c.
„ 5.—William Long to Samuel Bradley, Goldsmith, &c.
„ 5.—William Ashcroft to Samuel Bradley, Goldsmith, &c.
Sept. 6.—George Dawe to Samuel Bradley, Goldsmith, &c.
Dec. 17.—William Broadfoot to Samuel Bradley, Goldsmith, &c.

1767.

- Aug. 11.—John Smith to Samuel Bradley, Goldsmith, &c.
„ 11.—George Grainger, Son of George Grainger of London, to Samuel Bradley, Goldsmith, &c.

These are all the names entered in the city records up to this date, and we have copied them because many of them will be interesting to Worcester people.

It will be perceived that there is great irregularity in this registration, no names having been entered before 1755, when only one appears, after which there is a lapse of eight years. The act of registration was not compulsory, and was generally adopted by apprentices or their friends.





EXTRACTS FROM THE DEEDS OF WARMSTRY HOUSE.

“ Indenture made 20th day of June, 6th year of the reign of Queen Anne, A.D. 1707, between Chewning Blackmore, of Whitstones, parish of Claines, clerk, and Abigail his wife, one of the daughters of Edward Higgins, late of the parish of St. Andrew, clothier, of the one part, and William Evett, glover, of the other part, disposing of their interest, for the sum of £340, in that large house now or sometime heretofore divided and used as several tenements, and commonly called Warmstry House, part thereof being now used for the service and worship of God, with the gardens, orchards, and banksides thereunto belonging, all of which said premises are situated in a street hitherto called St. Mary Street, sometime called Cowell Street, and now commonly called by the name of Great Fish Street, and now or late in the possession of the several tenants, Samuel Clements, William Harris, Samuel Hill, and Benjamin Cook. Thomas Osborne living in a messuage on the south side of the way leading to Severn, formerly called Cowell’s load, now called Warmstry slip.”

“ Indenture of lease dated 16th May, 1751, granted by William Evett, of the city of Worcester, glover, to Richard Holdship, the younger, glover, for a term of 21 years, but renewable for 21 years more on payment of £20 fine, at the yearly rent of £30 per annum.”

“ Indenture made 4th day of September, 1759, between Richard Marchant, of Bath, of the first part, and Richard Holdship, of the city of Worcester, glover, of the second part, and Josiah Holdship, brother of the said Richard Holdship, of the third part. In consideration of the sum of £600 unto the said Richard Marchant paid by the said Richard Holdship, and also in consideration of the sum of 5s. to the said Richard Marchant, he the said Richard Marchant doth freely and absolutely acquit the said Richard Holdship and Josiah Holdship by these presents. All that capital messuage and formerly called Mr. Warmstry’s house, &c., now occupied by a certain company called the Porcelain Company or Society, and also those two other back tenements, one in the occupation of Alice Evett, widow of William Evett, bounded by a tenement occupied by Thomas Pixall, clerk. All which property was devised by William Evett, dated August 9, 1755, unto the said Richard Marchant his son-in-law.”

“ Indenture made 2nd November, 1759, between Richard Holdship, glover, of the one part, and David Henry, of Red Lion Street, parish of St. James’s, Clerkenwell, county of Middlesex, Esq., in consideration of the sum of 5s. lawful money, doth sell all that tenement and dwelling-house, &c., now occupied by the proprietors of the Worcester Porcelain Company.”

“ Indenture made January 1st, 1763, respecting three undivided parts, the whole to be divided into four equal parts of and in all those mills heretofore used as balk mills or fulling mills, and then as a china mill, situate upon Glasshampton brook, in the parish of Astley, in the occupa-

tion of Richard Pentland and the Porcelain Company. Also all that tenement called Wood End, in the parish of Aftley, held by indenture between Samuel Pritchard, clerk, William Oliver, William Davies, Thomas Walden, gentleman, of the one part, and John Wall, David Henry, Benjamin Blayne, Samuel Bradley, of the other part, not executed by Thomas Walden, for the remainder of a certain term of nine years."

"Grant of indenture bearing date January 1st, 1770, by and from George Hunt, of Lanhy Drock, in the county of Cornwall, Esq., to John Wall, William Davis, Benjamin Blayne, and Rénatus Hemphtherend, of the parish of Mullion, in the county of Cornwall, gentleman, of free liberty and authority to dig in a certain vein or lode of mineral earth commonly called Soapy Rock, in Predannack Common, in the parish of Mullion, county of Cornwall, to break and carry off at their will for the term of 21 years from the date of the said lease, for the yearly rent of 10 guineas, and in case of raising a larger quantity than 10 tons of the said mineral earth in any one year, then subject to the payment of 21s. for each ton exceeding 10 tons that should be raised, except as in the said lease was excepted."

"Whereas by indenture bearing date, March 3rd, 1772, between John Wall the younger, of Worcester, doctor of physic, of the one part, and John Wall, the elder, M. D. the said Thomas Vernon, William Davis the younger, William Davis, Robert Hancock, and Richard Cook, of Fleet Street, china manufacturer, of the other part. Reciting that by indenture bearing date the 2nd of January then last past, and made between the said John Wall the

elder, David Henry, Rev. Richard Pritchett, Rev. Benjamin Blayney, Richard Cook, William Davis, John Thorneloe, John Salway, Germain Lavie, Rev. Thomas Vernon, Mary Blayney, Henry Cook, William Oliver, Robert Blayney, (Assignee for Robert Bradley), then the owners and proprietors of the china manufacture, of the city of Worcester, of the one part, and the said John Wall the younger, of the other part. It is recited that the said John Wall, the elder, &c., &c., did by advertisement, published in the London, Worcester, and other journals, advertise to be sold by public auction to the best bidder the genuine process of making Worcester Porcelain, together with the stock, estate, and effects of the Worcester Porcelain Company; and it is also recited that the said then owners and proprietors, or some or other of them in trust for the benefit of themselves and the rest of them as co-partners together, were possessed and legally entitled of in and to the several leasehold assessments, &c., which were put up to sell and sold as hereafter particularly mentioned; that is to say, of in and to all the messuages then or late in the possession of Richard Weston, and then in possession of Thomas Henry, also that of widow Yarnold and that of Austin Oldham, in Cooken Street and Warmstry Slip, part of which premises were late in the possession of Richard Holdship, widow Sexton, and Henry Turner."

"Also reciting that, agreeable to the advertisement of January 2nd, 1772, the said property was put up to public auction and the said Thomas Vernon was declared the first bidder at the price of £5250, but that the said Thomas Vernon had given up the benefit of his purchase in favour

of John Wall, the younger, and desired that the assignment should be executed in favour of the said John Wall."

"And it is by the same indenture further witnessed that for the consideration aforesaid and also for the further sum of 10s. they the said John Wall the elder, &c., &c., did grant, bargain, and sell to the said John Wall the younger the true secret for the making of Worcester china or porcelain, and the materials for making china and porcelain, and the dead stock in the same trade manufacture, in Worcester, and the county of Worcester, and household furniture and working tools at the manufactory aforesaid in Worcester, and also all the stock of porcelain ware, moulds, patterns, soap rock, clay, and other materials for making porcelain, according to schedules signed by Thomas Smith, Francis Hunt and Francis Stephens servants to the said company."

"And it is further witnessed that for the consideration aforesaid and the further sum of 5s., dated March 3rd, 1772, to John Wall the younger, paid by John Wall the elder, Thomas Vernon, William Davis the elder, William Davis the younger, Robert Hancock, and Richard Cook, he the said John Wall the younger did grant, bargain, and assign his interest as aforesaid."

"And whereas by indenture bearing date October 31st, 1774, made between Robert Hancock, of the one part, and John Wall the elder, Thomas Vernon, William Davis the elder, and William Davis the younger, and Catherine Cook of Gough Square, London (widow), reciting that controversies, disputes, and differences having arisen between the said co-partners touching the said Robert Hancock's share of said stock, they the said J. Wall, Thomas

Vernon, W. Davis, W. Davis, and C. Cook, for preventing all such controversies touching the matter aforesaid, had agreed with the said Robert Hancock for the purchase of all his share and interest therein for the price of nine hundred pounds, being an equal share of one sixth."

"And whereas by indenture bearing date May 4th, 1776, made between Philip Christian the elder, and Philip Christian the younger, both of Liverpool, china manufacturers, of the one part, and the said John Wall the elder, Thomas Vernon, William Davis the elder, William Davis the younger, and Catherine Cook, of the other part, reciting that by indenture of lease bearing date, July 21st, 1772, and made between Thomas Vyvyan the elder and Thomas Vyvyan the younger, of Trewan, in the county of Cornwall, Hugh Lyne, of the parish of Mawgan Menage, of the said county, Oliver Oliver, of Poltishaw, parish of Crade, John Nicholas, and Thomas Roskilly of Mullion, in the said county, it was witnessed that for the consideration therein named, liberty to work the soapy rock at Predenick Woolas, parish of Mullion, paying to the said Christian £500 for their interest in the mine or estate of soapy rock for the remainder of the term of 21 years."

"And whereas by indenture bearing date 29th Sept., 1776, made between the Right Honourable Edwin Lord Sandys, and Reginald Lygon, of Hallow, executors named in the will of John Wall the elder, then deceased of the one part, and William Davis the elder, of the other part, by agreement made 10th June, 1776, the said John Wall did thereby agree with William Davis, that the said John

Wall should for the sum of £1100 assign unto the said Davis all his share in the Porcelain Company."

"And whereas by indenture bearing date December 26, 1776, made between C. Cook (widow) of the one part, and the said Thomas Vernon, W. Davis the elder, and W. Davis the younger, agreed with the said C. Cook to purchase her full share in the Porcelain Company for the price of two thousand pounds."

"And whereas by agreement made 10th April, 1783, and signed by the said Thomas Vernon, William Davis the elder, and William Davis the younger, and Thomas Flight, the said Thomas Vernon, William Davis the elder, and William Davis the younger, agree to assign over and convey to the said Thomas Flight the possession of the said manufactory and all the stock and effects belonging to the manufactory, and also all the house, buildings, and other property which had belonged to them as proprietors of the Porcelain Company, for the sum of £3000, to be paid in the manner following, that is to say, £500 at signing, £1000 on or before 24th July next, and the remaining £1500 on or before 25th March next."

"Indenture made 29th day of October, 1784, between Rev. Thomas Vernon, rector of Lower Arley, William Davis the elder, of Worcester, apothecary, William Davis the younger, of Worcester, gentleman, and Thomas Flight of Bread Street, London, merchant, reciting the whole of the foregoing deeds."





EXTRACTS FROM THE DEEDS OF PROPERTY ADJOINING WARMSTRY HOUSE.

“ 5th April, 1756. Conveyance from Joseph Paine, baker, to Richard Holdship, of the city of Worcester, glover, of all those messuages and gardens with the apurtenances situate within the parish of St. Alban's, and adjoining to street on east, to Severn on west, to a messuage formerly of Edward Leith, and now of Thomas Pixall, and a garden heretofore of Mr. William Evett, and now of his widow on the north, and a messuage and garden heretofore in the possession of Mr. S. Smith, now in the possession of Mr. Charles Greaves on the south.

“ 18th July, 1758. Mortgage by Holdship to Spencer, of the premises as described above and sold by Joseph Paine to said Richard Holdship, who hath lately pulled down the same and erected in the room thereof a large commodious dwelling house now uninhabited.

“ 12th September, 1758. Mortgage by Holdship to Kettle of the premises by the same description as above.

“ 26th May, 1760. A commission in bankruptcy issued against the said Richard Holdship.

“ 25th March, 1769. This property, sold by Holdship's mortgagees to Robert Hancock, engraver.

“ 11th January, 1804. Same property sold by Robert Hancock to Francis Hooper, Esq.”



FROM BERROW'S WORCESTER JOURNAL,

January, 1758.

“TO THE PRINTER OF THE WORCESTER JOURNAL.

“SIR,

Your inserting the following lines in your next Journal, will greatly oblige

“Your constant reader,

“PHILOMATH.

“Dec. 31st, 1757.

“On seeing an arm'd Bust of the King of Prussia, curiously imprinted on a Porcelain Cup of the Worcester Manufacture, with Fame resounding her Trump, and an emblematical representation of his Victories.' Addressed to Mr. Josiah Holdship.

“Here, taught by thee, we view with raptur'd eyes,
Gracefully bold, the Prussian Hero rise ;
The Royal Chief, the Cæsar of the age,
Whose wondrous feats the astonished world engage ;
The martial spirit dignifies his mien,
With heart intrepid, and his look serene ;
While Fame, as he all other chiefs exceeds,
With double trump resounds his mighty deeds ;
And from vast armies in the field o'erthrown,
He points to trophies which his prowess won,
While Victory, to valour so renowned,
Presents the wreath, which her own temples bound.

" Behold ! to dangers great himself expose,
 And bid defiance to furrounding foes ;
 Tho' fortune frowns, resolved to persevere,
 He curbs the fury of the Russian bear,
 Who dares invade and ravage his frontier.
 Now, lower funk, behold him still advance,
 And pour destruction on the troops of France.
 Now, swift before him drive the treach'rous Swede,
 Who would the progress of his arms impede ;
 Now, checked again, behold him at a stand,
 Again oppressed by fortune's cruel hand :
 Yet ever active he disdains repose,
 Resolved to combat with the winter snows,
 And thro' the regions of her cold domain
 To stretch the triumphs of the long campaign ;
 See him, now o'er his great oppressors rise,
 While from his arms the Imperial Eagle flies.

" What praise is thine, ingenious Holdship ! who
 On the fair Porcelain the Portrait drew ?—
 To thee, who first, in thy judicious mind,
 A perfect model of the art designed ;
 An art which, long by curious artists sought,
 By thee alone to great perfection's brought ;
 Thy skill may fire the warrior's longing soul
 With mighty battles, round the mightier bowl ;
 And Albion's sons their actions, features, name,
 May see enamell'd on thy Cup of Fame.
 E'en beauty's self, rival to conquering war,
 May triumph brilliant on a china jar ;
 Perhaps, more willing in its aid, would trust,
 Than in stain'd canvasses, or the marble bust,
 With joy exulting might review when old
 Her youthful features with thy fame enroll'd ;
 For here, whoe'er most beautiful appears,
 May bloom, uninjured for a thousand years ;
 Nay, free from accidents, may time defy,
 And, smiling live till nature's self shall die.

The toast of every age may here be seen,
From Britain's Gunning to the Spartan Queen,
And every hero history can bring,
From Prussia's Prince to Macedonia's King ;
Perhaps thy art may travel through the world,
Wherever Britain has a sail unfurl'd,
While wond'ring China shall with envy see,
And stoop to borrow her own arts from thee.—W.”

“ *Extempore, on the compliment of imprinting the King of Prussia's Bust, being ascribed to Mr. Josiah Holdship.*

“ Hancock, my friend, don't grieve, tho' Holdship has the praise,
'Tis yours to execute, 'tis his to wear the bays.”

It is interesting to note that these lines differ from those in the *Gentleman's Magazine*, copied by Marryat.





PROPRIETORS OF THE
WORCESTER PORCELAIN WORKS

between 1751 and 1772.

John Wall, M.D.	William Davis.
Richard Holdship.	John Salway.
Rev. Benjamin Blayney.	Germain Lavie.
Samuel Bradley.	Rev. Thomas Vernon.
Rev. Samuel Pritchett.	Mary Blayney:
William Oliver.	Richard Cook.
David Henry (in lieu of Holdship).	Henry Cook.
	John Thorneloe.

1772—1774.

William Davis the elder, apothecary.	John Wall the elder, M.D. Rev. Thomas Vernon.
William Davis the younger, gentleman.	Robert Hancock, engraver. Richard Cook, of London.

1774—1776.

John Wall the elder, M.D.	William Davis the younger, gentleman.
William Davis the elder, apothecary.	Richard Cook, of London.
Rev. Thomas Vernon.	

1776—1783.

William Davis the elder, apothecary.
William Davis the younger, gentleman.
Rev. Thomas Vernon.

1783—1792.

Joseph Flight. John Flight.

1793—1807.

Joseph Flight. Martin Barr.

1807—1813.

Martin Barr. Joseph Flight. Martin Barr, junr.

1813—1829.

Joseph Flight. Martin Barr. George Barr.

1829—1840.

Martin Barr. George Barr.

MESSRS. CHAMBERLAIN'S.

1786—1798.

Robert Chamberlain, senr. Humphrey Chamberlain.
Richard Nash (sleeping partner).

1798—1804.

Humphrey Chamberlain. Robert Chamberlain, junr.

1804—1811.

Humphrey Chamberlain. Robert Chamberlain.
Grey Edward Boulton (sleeping partner).

1811—1827.

Humphrey Chamberlain. Robert Chamberlain.

1828—1840.

Walter Chamberlain. John Lilly.

MESSRS. BARR AND CHAMBERLAIN UNITED IN A JOINT
STOCK COMPANY.

1840—1847.

Walter Chamberlain.

Martin Barr.

John Lilly.

George Barr.

F. St. John.

Managing Directors.

1848—1850.

Walter Chamberlain.

John Lilly.

1850—1851.

Walter Chamberlain.

Frederick Lilly.

W. H. Kerr.

1852—1862.

W. H. Kerr.

R. W. Binns.

1862.

JOINT STOCK COMPANY.

Edward Phillips.

R. W. Binns.

Managing Directors.

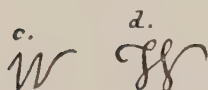




RECAPITULATION OF THE MARKS ON WORCESTER PORCELAIN.



Early "workmen's" marks, page 51.



Trade mark, page 52.



Trade mark, page 52.



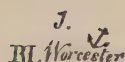
Chinese marks found on Worcester porcelain, page 54.



Engraver's mark, page 66.



Engraver's mark, page 70.



Engraver's mark, page 67.



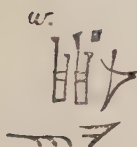
Trade mark on blue printed ware, page 87.



Trade mark on blue printed ware, page 52.



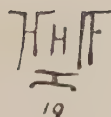
Trade mark on blue printed ware, page 87.



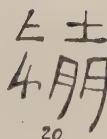
Mark on Japan pattern, page 94.



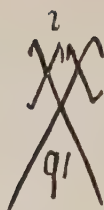
Mark on Japan pattern, page 94.



Mark on Japan pattern, page 94.



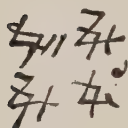
Mark on Japan pattern, page 94.



Mark found on various patterns of Worcester porcelain, page 95.



Mark found on copy of Chinese pattern, page 94.



Ditto on the same pattern, page 94.

21



Ditto on the same pattern, page 94.

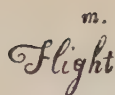
22



Ditto on the same pattern, page 94.

FLIGHTS

Mark impressed on the ware with and without painted crescent, between 1783 and 1792, page 104.



Mark painted with and without the crescent, page 104.



Mark used after the King's visit 1788, page 108.

B

Scratched in the ware from 1793 to 1803, page 108.



Mark used from 1793 to 1807, page 108.

Flight Barr & Barr.

Mark used from 1807 to 1813, page 118.



Mark used by Flight and Barr from 1813 to 1840, impressed on the ware, page 109.


BARR FLIGHT & BARR.
 Royal Porcelain Works.
 WORCESTER.
 London-House.
 N^o.1 Coventry Street.

Mark printed on the ware during the same period as the last.

^r
Chamberlains,

Mark used by Chamberlains,
written with and without "Worcester" from 1788 to about 1804.

*Chamberlains,
Worcester,
& 63, Piccadilly,
London.*

Mark written on specimens of
Worcester porcelain in 1814.



*Chamberlain's
Regent China,
Worcester,
& 155,
New Bond Street,
London.*

Printed mark used from 1811
to about 1820.



*Chamberlains,
Worcester,
& 155
New Bond Street,
London,
Royal Porcelain Manufacturers.*

Printed mark used from 1820
to 1840.



CHAMBERLAIN & CO.,
WORCESTER,
155, NEW BOND ST.,
& NO. 1,
COUNTRY ST.,
LONDON.

Mark used by the Royal
Porcelain Works, between 1840
and 1845.

Chamberlain & Co. Worcester. Mark used in 1847.

CHAMBERLAINS.

Mark used from 1847 to 1850, sometimes impressed in the ware, at other times printed on it.



Mark used in 1850 and 1851.



Mark used by Kerr & Binns, both impressed in the ware and printed on it, from 1852 to 1862.



Mark used on special works, from 1857 to 1862.





EXTRACT FROM THE REPORT OF THE JURY, INTERNATIONAL EXHIBITION, 1862.

“The exhibits from the manufactory of Kerr and Binns, Worcester, are of a very varied character, including examples in Porcelain, Parian, and Ivory ware.

“The chief novelty is an adaptation of the *capo di monti* fabric and many of the illustrations are of great merit.

“The specimens of the so called ‘Worcester enamels’ evidence the same careful and costly elaboration which has marked this beautiful speciality from its first introduction by this house.

“Many of these examples are remarkably successful and fully maintain the high reputation which has so long attached to this style of ceramic decoration.”

WORCESTER PORCELAIN AT THE INTERNATIONAL EXHIBITION,

From the *Midland Counties Herald*, October 2nd, 1862,

By GEORGE WALLIS, ESQ.

“The products of the ‘Faithful City’ of Worcester and those of the neighbouring county of Salop claim attention in our concluding notice of the manufactures of the midland counties as displayed in the now waning but still popular gathering at South Kensington.

“Some sixteen or twenty years ago, Worcester had so far *lived* upon its past reputation that it appeared very likely to *die* of it; for so thoroughly stagnant was everything connected with its porcelain products that its best friends confessed that Worcester could only look to the past. Now all is changed, and Worcester takes not only its own

position as regards past reputation but a new and much higher one in several points of more than ordinary interest. There is nothing, however, appertaining to the *tours de force* of Minton or Copeland ; but what is done is practically to the point as calculated to supply the immediate art wants of a large and increasing class of customers, whilst the taste and skill displayed, although differently directed, is quite equal to the more varied operations of the great houses of the Staffordshire Potteries. Worcester does not produce majolica on the one hand or printed earthenware on the other, but takes its own position in the matter of porcelain in all its varied forms, useful and ornamental.

“Messrs. Kerr & Binns, Royal Porcelain Works (6,863), exhibit very largely, and the reputation of the old house of Chamberlain is not simply sustained but superseded by the present proprietors. This is amply shown in the remarkable dessert service produced for Her Majesty the Queen, and displayed in a special glass case erected in the great nave of the Exhibition building. This service is of the finest porcelain, decorated in turquoise and gold. The borders of the plates and other pieces are perforated at given points in the circumference, the ornamented gold scroll work running very charmingly into the lines of the perforations, thus bordering them and a panelled space, in which the turquoise ground appears in the intervals. In these spaces are painted a great variety of devices, emblems, allegorical figures, and prettily designed snatches of ornament in white raised enamel, somewhat in the manner of the Limoges revivals. Not one of these subjects is repeated throughout the whole service, that we can discover. In each there is some new arrangement of the parts, even though the subject or theme be the same. In the centre of each plate and plateau, the royal monogram in gold, surmounted by the crown, is used as a decoration upon the pure white of the porcelain. The chief and sub-centre pieces are decorated with figures, charmingly modelled, and produced in the imitation ivory, a material for which this house is noted. The design of this service is very pure and complete as a whole, and any analysis of the parts beyond what we have given would be useless without drawings ; but, as a specimen of what Worcester can produce in high class porcelain, it stands comparison with anything in the exhibition.

“Messrs. Kerr & Binns have three other cases placed in the Porcelain and Glass Court ; these are chiefly filled with the ordinary

productions of the house in porcelain services, the majority of the examples being in good taste, alike as regards form as the details of decoration. The special points to which it is desirable to direct attention is the revival of the enamelled painting on a dark blue ground, but on porcelain instead of metal, in the manner but not in imitation of the Limoges enamels, and a novel feature in ceramic art in which the new body, imitation ivory, plays an important part, and which has not been inappropriately called 'Raffaellesque Porcelain.'

"With respect to the first-named speciality, Mr. Binns, the practical director of the works in this firm, was the first in this country to introduce the revival of the style of the Limoges enamels; and, if we remember rightly, several pieces formed part of the display of this house in the French Exhibition of 1855, and were executed by Mr. Bott, a student of the School of Art. Since that period Messrs. Kerr and Binns have gradually developed the necessary ability in artists employed by them, until we find the style becoming popular, and other houses—Copelands and Sir James Duke and Nephews for instance—taking it up and producing admirable specimens, as already noticed; but rather in an absolute imitation of the ancient Limoges than in the spirit in which the Worcester firm has wrought;—that is, *revival* without *imitation*. The examples exhibited amply prove what can be done by an intelligent and earnest continuity of action; and whilst the specimens themselves are of a very varied character, some of them are the most perfect things of the kind ever produced. The dark blue ground contrasts admirably with the gold enrichments, dead and burnished, whilst the white enamel in its various delicate gradations from the extremely relieved high light, downward, gives a delicacy and purity to the general effect of each piece which renders them covetable objects to all persons of taste.

"We cannot find space to particularise, but on the whole we prefer those in which ornament and the figure are combined rather than those in which figure subjects only appear. Some of these latter seem occasionally overwrought. The artistic treatment, however, of most of the subjects is perfect, and leaves nothing to be desired.

"We are anxious to avoid anything like an identification with any discussion of the awards of the juries, but we should not be doing justice to enterprising and spirited pioneers in a revived art if we did not distinctly state that we share in the astonishment expressed that the house of Messrs. Kerr and Binns should have been passed over with-

out notice of their Limoges revivals, in the terms of the award of the prize medal adjudicated to them ; whilst another firm exhibiting specimens of this speciality for the first time have been distinguished by such mention. Whatever may be the merits of the latter, and we have already expressed a high opinion of them as imitations of a peculiar style of art, all those who take an interest in these matters are well aware that Messrs. Kerr and Binns opened the way, practically educated and encouraged the only artists in this country who can produce them, and thus incurred all the risks and trouble of solving a problem in modern art and public taste ; and they ought, in all honesty, to have been specially recognised, if any one was.

“The *Raffaellesque* ware is peculiar, and certainly has its merits as a decorative speciality. One would be disposed to regard it as a species of refined majolica on a parian body. The figures, ornaments, &c., are tinted in relief. The articles in which the colour is broken into small masses are the most satisfactory. When large masses of colour are introduced they either look harsh and opaque or flimsy. We have no doubt experience will do much in ultimately bringing this novel mode of porcelain decoration more up to the mark of a refined taste than it is at present ; and possibly some ten years hence Messrs. Kerr and Binns may have the satisfaction (?) of seeing the efforts of some other person duly recognised for their admirable specimens of *Raffaellesque* porcelain, and the great novelty thereof ! These things usually pass through three stages—first, “It can’t be done !” second, “It won’t succeed or pay if done !” third, “It is mine, because anybody can do it !”

“In common with other houses Messrs. Kerr and Binns produce works in parian, pure and simple. Some of them are excellent ; but we have only space to notice the statuette of Robert Stephenson by Durham, and a small bust of James Watt. The latter gives the now well-known features of the great engineer and philosopher in a very pleasing form. The former is a graceful and easy resemblance of a man lately amongst us, and is the best portrait statuette ever produced in the material. The works in parian, glazed in imitation of ivory, and in imitation of oxydised silver, are interesting as showing what can be done by a manufacturer resolved to make the most of the means at his command. On principle we do not like these imitations of one material in another ; but when the work is honestly and tastefully done as imitation, then *chacun a son goût*.”

Since the first pages of this narrative were placed in the hands of the printer, a new era has dawned upon the Royal Porcelain Works.

The business of the company having for some time past increased to such an extent that it was found impossible to carry it on with satisfaction in the present buildings, it became a question with the directors whether they should add to the old establishment or build a new one.

Although the works had been considerably enlarged of late years, the new buildings had the disadvantage of being mere additions to an old establishment, and however creditable and convenient in themselves they did not render that establishment by any means complete. After much thoughtful deliberation it was decided to build a new manufactory which should embrace all the modern improvements for the reduction of labour and the more economical as well as the more perfect production of porcelain in all its branches.

As it happened that the most important site in the city was at this time in the market, the directors considered it advisable to secure it, and they accordingly became the purchasers of the "Arboretum pleasure grounds." The services of the most experienced architects connected with pottery buildings have been engaged, and it is the determination of directors, managers, and architects, to render the new establishment so complete that in future it shall be recognised as "the model Porcelain Works of England."

It may be noted as one of the curious coincidences which abound in ceramic history that the Imperial Porcelain Works of Sevres and the Royal Porcelain Works

of Worcester, established at nearly the same time and each we believe the only manufactory of that period remaining in their respective countries, should within a year be removed and rebuilt under circumstances of increasing importance.

We do not desire to compare the Imperial establishment in France, supported by the state, and showing in figures an annual deficit, or more properly speaking, a large annual grant devoted to the ceramic art instruction of the country, with the Royal Porcelain Works of Worcester, which can exist only by showing profits and affording a liberal dividend to its proprietors, but the circumstances are so similar that they are worthy of a passing remark.

The Sevres manufactory, being worn out and literally falling, has been transplanted to the Park of St. Cloud; the arrangement of the new buildings showing a large palatial edifice in front, containing the magnificent museum, &c., and having the studios, workshops, and kilns most conveniently arranged in the back ground.

The Worcester works, being in part worn out and on the whole too small to accommodate the trade of the company, are to be removed to the most beautiful site in the city, having according to present arrangements an elegant boulevard, with villas, or if possible the public gardens, retained in front, where the buildings display an elegant façade, 300 feet long, with a campanile tower in the centre. This façade will contain the show rooms, offices, and some of the painting shops, the remainder, with the potting rooms, kilns, &c., being arranged on the most approved plan in the back ground.

“Per Angusta ad Augusta” is the legend on the seal of the Royal Porcelain Works, a sentiment specially appropriate to a corporation of potters, for there is no other art in which the raw material is raised from so mean a source to rival in costliness the precious metal itself; there is no other art which undergoes so many testings of that unrelenting assayer—fire.

In the scientific combination of bodies and glazes, or the more refined and subtle chemical affinities which produce our colours, there is no royal road to success. Royal patronage and support have been liberally awarded to the potter's art in all ages, but the verifying ordeal has been the same; even when possessed of these materials they are of little value without the skilled labour of the artist and the artisan, designers and modellers, painters and gilders, potters and moulders, all, educated and trained to their special departments. To advance “through” these “difficulties to honours” has been a work of time, and an anxious work, a work requiring constant, nay, unceasing attention and supervision.

A very slight review of our history would reveal to us that the experience of our establishment has been chequered with difficulties, whilst at the same time honours have been liberally showered upon us.

Profiting by that experience, and stimulated by those honours, we trust henceforth to ensure success to the ROYAL PORCELAIN WORKS OF WORCESTER.



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